

# THE ART-UNION.

PAINTING  
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ENGRAVING  
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&c. &c. &c.



EXHIBITIONS  
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&c. &c. &c.

A MONTHLY JOURNAL OF THE FINE ARTS.

No. 46.

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THIS JOURNAL BEING STAMPED, CIRCULATES, POSTAGE FREE, TO ALL PARTS OF THE UNITED KINGDOM.

**ART-UNION OF LONDON.**—In consequence of the numerous applications made for the Engraving of 'THE SAINTS' DAY,' due to the Subscribers of the year 1841, the Committee feel compelled to publish the following (the last) letter received from Mr. Chevalier, the Engraver, in explanation of the delay which has occurred, and to assure the Subscribers that no endeavours shall be wanting to obtain the immediate completion of the plate:—

"Oct. 17, 1842.  
"MY DEAR SIR,—I proved the 'Saints' Day' on Saturday last. Two of the proofs will be sent to the Committee to-morrow. I trust the gentlemen on inspecting them may be satisfied with the work I have added to the plate since the last state sent in. Mr. Knight, I trust, will be able to examine the present state in a few days, and I hope soon afterwards to bring the subject to a finish.

"I ought to have written to you before this, for I promised to send in proofs much earlier; but my mind has been so engrossed in working on the plate, and cramped by having been so out in my calculations respecting time with this work, and the inconvenience and trouble the Committee must have felt, that I have forgotten many things.—I remain, dear Sirs, yours very truly,  
W. CHEVALIER.

"To the Honorary Secretaries of the Art-Union of London."

The Engraving due to the Subscribers of 1842, from HILTON'S Picture, 'UNA ENTERING THE COTTAGE,' is in a forward state of preparation.

Subscribers of the current year will receive copies of an Engraving from SIR AUGUSTUS CALLOTT'S picture, 'RAFFAELLE and the FORNABINA,' which is already far advanced.

The Lists are now open, and an immediate subscription is solicited.

GEO. GODWIN, Jun., } Hon.  
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4, Trafalgar-square, Oct. 25, 1842.

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4, Trafalgar-square, October 11, 1842.

## TO SCULPTORS—ART-UNION OF LONDON.

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## THE HEROIC ACTION OF GRACE DARLING AND HER FATHER.

WHO, AT THE IMMINENT PERIL OF THEIR LIVES, RESCUED THE SURVIVORS OF THE  
WRECK OF THE FORFARSHIRE STEAM PACKET

FROM PERISHING ON THE ROCKS OF THE FERN ISLANDS, ON THE 7TH SEPTEMBER, 1838,

From a Picture painted on the Spot, by H. P. PARKER and J. W. CARMICHAEL, containing PORTRAITS of the HEROINE and her FATHER.

The Forfarshire steam-packet, on her voyage from Hull to Dundee, was overtaken on the night of the 6th September, by a tremendous storm, and driven on the Fern Islands, a group of barren rocks lying off the coast of Northumberland, between Bamborough Castle and North Sunderland. The ill-fated vessel struck about two o'clock on the morning of the 7th, and the wreck was first perceived by Grace, the daughter of William Darling, the keeper of the Longstone Lighthouse, while she was attending to her customary occupation of trimming the lamps of the revolving light: she immediately aroused her father, and they listened through the hours of darkness to the cries of the perishing souls, heard in the pauses of the storm, without power to render any assistance. As the day dawned, they perceived some of the passengers on the rock: but the storm still raged with its utmost violence; the distance from the wreck was two miles, by a tortuous and narrow channel between the rocks, through breakers; they had only a small and slightly built boat (called a coble), which would hardly live in such a tremendous sea; and, the greatest difficulty of all, William Darling had no one to assist him,—his son, who generally lives with him, being unfortunately away on the main land, a distance of nine miles. To afford any succour under such circumstances seemed impracticable; and the old man was reluctantly compelled to abandon all hope of saving his famishing fellow-creatures: in a few hours they must have been washed away by the tide that was rapidly advancing upon them, had they been able to survive the inclemency of the weather, and their sufferings from hunger and cold—the spray constantly dashing over them during the night.

The point of time chosen for the picture is that when the little boat is nearing the rock: in the fore-ground are seen William Darling and his daughter, toiling through a sea that would have daunted the bravest heart that ever beat beneath a sailor's jacket; the old man is plying his oars, and Grace, who manages the aft-oar, is trying to avoid a huge fragment of the wreck that seems about to be dashed by the fury of the waves against the boat, threatening to destroy it. In the middle distance are the remains of the wreck; the vessel had broken in two, and the after-part had been carried away, but the fore-part, with the disabled paddle-wheels, lies on the rocks, the sea beating over her, so that no one could be on board and live: near it, on a fragment of rock, to which they managed to get from the vessel, are the few half-clad sufferers, whose gestures express their transports of joy and gratitude at the prospect of speedy deliverance, mingled with prayers for the safety of their preservers, and thanksgiving to the Divine Providence that has spared their lives. In the further distance is Longstone Lighthouse, its light dimly shining through the grey of the morning, whose first rosy streaks illumine the wild watery horizon, and reveal the whole expanse of the tempestuous ocean. Over head, two or three screaming sea-gulls, buffeting with their native element, seem almost beaten down by the hurricane that drives on the rack of storm-clouds, mixing the clouds and spray; the crests of the leaping surges are seen relieved against the sky on every side.

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## THE ART-UNION.



LONDON, NOVEMBER 1, 1842.

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## NOTES ON BRITISH COSTUME.

## PART THE SECOND.

BY FREDERICK W. FAIRHOLT.

## THE DANES.

THE short period during which the kings of this people kept the ascendancy in Britain is very meagre in authorities upon which we may depend for the illustration of their peculiar costume. From an examination of what little we possess, and from stray passages to be met with in the writers of that early period, we find they differed but little from the Saxons; and the silence of the Saxon writers, who have carefully noted the peculiarities of their own countrymen, is a tacit argument for the fact. In the colour, however, a change may have occurred, if not in the shape, of their garments; black being the favourite tint of this people, and "the black Danes" the common appellation by which they were recognised; a feeling carried out by themselves in the choice of the raven as their national emblem, and which figured on the celebrated standard of this "black army." They eventually discarded this colour, as they also did their original garments—the garb of sailors—so befitting their voyaging and piratical propensities; and, having achieved conquests to be enjoyed, became as gay in clothing and effeminate in manners as their neighbours; at least, so say the chroniclers, who also blame them for too frequently attracting the wives and daughters of the nobility by their fopperies. Long hair, which they regularly combed once a day, was a distinguishing feature with them, and one on which they prided themselves, exhibiting the most devoted attachment to this natural ornament, and in this particular completely rivalling the ladies. The "lover of the lady, *beauteous in his locks*," mentioned in

"The Death Song of Lodbroc,"\* seems to usurp the praises that would be bestowed, according to modern notions, more appropriately upon the lady herself. The hair of King Canute is described as hanging in profusion over his shoulders, and the locks of many gentlemen descended to their waists; and so careful were they of their precious curls, that an anecdote is related of a young Danish warrior, whose "ruling passion, strong in death," induced an urgent request to the executioner, neither to allow his hair to be touched by a slave, or even to be stained with his own blood during the decapitation he was about to suffer.

A manuscript register of Hyde Abbey is in the possession of the Duke of Buckingham, at Stowe, executed about the middle of the eleventh century, which gives us various illustrations of the costume of this period, as well as full length figures of Canute and his Queen Alfyge. "The drawings are executed," says Dr. Dibdin, "in that peculiar style of art which characterizes the productions of the tenth, eleventh, and frequently the twelfth centuries, namely, tall and somewhat disproportionate figures, flowing, or rather fluttering draperies, elongated hands and feet; and a general delicacy of expression throughout both faces and figures." He has engraved (in the first volume of his "Bibliographical Decameron,"† where this remark occurs,) a group of Saints and Martyrs, a glance at which will show the exact similarity of their costume to that of the Anglo-Saxons already described. Canute is represented in a plain tunic and mantle, the only novelty being that his mantle is tied by cords, ending in conical ornaments or tassels; he wears stockings nearly reaching to the knee, the tops ornamented by a band, similar to the modern Highland stocking. The Queen is also perfectly Saxon in appearance; a simple gown with wide sleeves, a mantle tied like that of her husband, and a close covering for the head, beneath which peeps the royal circlet of gold and jewels, complete her costume. The figure of the Virgin, delineated above her, is also in all points the same as the Anglo-Saxon figures already engraved and described, as are also the saints and apostles who appear in the same scene, and throughout the volume. That representing Canute and his Queen has been engraved in Strutt's "Horda Angel Cynan."

\* This wild rhapsody is an ancient Danish poem, supposed to have been uttered by Regner Lodbroc, King of Denmark, who is generally believed to have flourished in the eighth, or beginning of the ninth, century. After a variety of adventures he was, at last, made prisoner by Ella, a Northumbrian prince. He was condemned to die by the bite of vipers, and, during the operation of their poison, is reported to have sung this death-song. A similarity of manners, in this particular, characterized the Indian warriors, who sang their exploits at their deaths, and taunted their conquerors.

† This work is constructed upon the model of Boccaccio; but it is entirely devoted to "ten days' pleasant discourse upon illuminated manuscripts and subjects connected with early engraving, typography, and bibliography." It is profusely illustrated with beautifully executed fac-similes, on copper and wood, of the more remarkable designs that occur in ancient literature, and contains a vast fund of information, couched in the language of pleasant discourse. As a volume of light reading, embracing deep knowledge of the subjects discussed on, it can scarcely find a rival. The illustrations are exceedingly valuable to the student in the history of this particular branch of Art; and the first 225 pages of the first volume are devoted to an historical disquisition on illuminated manuscripts, with many exquisite illustrations, which fully preserve the feeling and beauty of the originals, many of which, as works of Art, could scarcely be exceeded in the present day.

‡ Or, as the title continues, "A Complete View of the Manners, Customs, Arms, Habits, &c., of the People of England, from the arrival of the Saxons till the reign of Henry the Eighth," a work containing much that is valuable, mixed with some few errors. "In estimating his performances," says Dr. Dibdin, "we should not so much compare them with what might have been expected, as with what had been previously performed in our own country. In short, till the ardent and enterprising genius of Strutt displayed itself, we had scarcely anything which deserved the name of graphic illustrations of the state of Art in the earlier ages. When one thinks, too, that such a labourer was oftentimes working for subsistence "for

The Danish warriors were more expert as bowmen than their Saxon opponents, and they prided themselves upon this warlike accomplishment. "Amidst the gust of swords ne'er did the string of his unerring bow dismiss his bolts in vain," is the praise bestowed upon a warrior in "Lodbroc's Death-song." "The flexible yew sent forth the barbed reed—clouds of arrows pierced the close ring'd harness," are expressions, among many to be found in this spirited poem, indicative of the dependence placed upon this portion of a Danish army. The ringed armour alluded to was worn by the Anglo-Saxons before the Danish kings were seated upon the British throne; and is met with, but not frequently, in the illuminations of that period; it consisted of a tunic, perhaps of quilted cloth or leather, upon which was fastened rings of steel, side by side, covering the entire surface, exactly similar to those worn by the soldiers of William the Conqueror, which have been engraved a little further on.



The principal object in the above group is the singularly-shaped shield that appears to have been peculiar to the Danes, who had, however, the orbicular shield also in use.\* This is perfectly Phrygian in form; and is another instance, added to the many, of their preservation of the form of antique war implements among them from very remote periods. The bow and arrows, the former of which is richly ornamented, is from Cotton MS., Tiberius C. 6. The hatchets, spears, shield, swords, &c., are collected from Strutt's "Horda Angel Cynan," Meyrick's "Critical Inquiry into Ancient Arms and Armour," Cottonian MS., Claudius B. 4, and Harleian MS., No. 609, and give a general idea of the weapons in use during this period.

Twenty-four years before the invasion of William the Conqueror the crown of England reverted to the Saxons, and during that period Edward the Confessor and Harold the Second were seated on the British throne. Driven for safety to Normandy, when but 13 years of age, Edward returned at 40 to his native land, a Norman in manners; and the feeling generated

the day that was passing over him—that the materials he had to collect were not only frequently scattered in distant places, but incongruous in themselves—that scarcely an Englishman had turned a turf in the same field before him—all the severer functions of criticism become paralysed in a generous bosom; and we are compelled to admit that Joseph Strutt is not only 'a fine fellow in his way,' but is entitled to the grateful remembrance of the antiquary and the man of taste." What a strong satire and reproach is the industrious life of Strutt upon the "learned leisure" and unemployed time of many more independent and better educated men.

\* "Red were the borders of our moony shields" is an expression made use of by the hero Lodbroc.

by 27 years' intercourse with the people of another land, at an age when the mind is most susceptible of lasting impressions, clung, of course, to him through life. His Norman predilections were visible in all he did; he spoke in their language, and introduced their customs into his palace, which was pretty nearly populated by Norman adventurers, whose company the king generally, from long habit, preferred. The Saxons, who desired to be well with their monarch, learned to speak French, and urge their claims to notice in the favourite language of their masters; and the dress, fashions, and manners of the Normans were as faithfully imitated, much to the disgust of the genuine Saxon lords, and which daily caused enrolments in the ranks of Earl Godwin, and others of the disaffected, who were loud in their condemnation of the changes wrought by the king. One novelty was introduced by Edward, for which we may be grateful—the introduction of the "Great Seal,"\* which has continued from his era to our own, and furnishes us with the authentic regal costume of each sovereign in undoubted accuracy; and combined, as it generally is, with an armed figure on the reverse, it becomes of considerable value. Upon his great seal Edward is represented seated in regal costume, consisting of a plain robe reaching to his feet, and having tight sleeves, over which hangs a mantle, covering the left arm and leaving the right arm free, upon the shoulder of which it is secured by a brooch or fibule. He holds in his right hand a sceptre, upon which is a dove. This sceptre is a staff of considerable length, reaching to the ground, after the fashion of the antique; a sword is in his left hand. Upon his head he wears the regal helmet, a fashion not unfrequent with the Danish sovereigns, who are often represented as wearing it, upon their coins.†

This may not be an improper place to say a few words on the subject of early regal head-dresses and crowns. The earliest form of a distinctive ornament for kings is to be met with in the regal fillet, or head-band of gold and jewels, or, as it sometimes appears, of strings of jewels alone, and which is to be seen upon the earliest coins of our national series. Upon the coins of the Kings of Mercia it is very distinctly visible, and two examples are here given. Fig. 1 (next col.) is copied from a coin of Offa, who reigned between A.D. 757 and 796; Fig. 2 is from a coin of Behtulf, who flourished A.D. 830–852; Figs. 3 and 4 are of a later date, from Strutt's "Horda Angel Cynan;" in some instances tassels or strings occur dependent from it at the back of the head. On the coins of Egbert and Ethelwulf, a round close cap or helmet appears, which becomes very distinct in those of Ethelred and Canute: in the first of these two instances it is

\* Previously to this period farms or estates of land were granted or disposed of by our kings and great lords only by word of mouth, without writing or charter, by the gift of the donor's sword or helmet, or his drinking horn or cup. (The Pusey horn, by which that family held their land from Canute, has been already alluded to in part the first.) Tenements were held by gift of a spear, a bow, arrow, &c. Grants of land were sometimes confirmed to religious houses by laying a sod of the ground given upon the altar of the church. Written charters succeeded, and as few even among the kings or nobles could write, they affixed the mark of the Cross to their names, as a sacred mark of the inviolability of the grant then made. Edward the Confessor added to this the seal of the subscribing party, which became confirmed into law, the one being as necessary as the other. Thus he commenced the custom of witnessing by "Hand and Seal," which he had learned in Normandy.

† The chest, containing the body of Edward the Confessor, was opened during the reign of James the Second, when there was found under one of the shoulder bones of the royal corpse a crucifix of pure gold, richly enamelled, suspended by a chain of gold 24 inches long, which, passing round his neck, was fastened by a locket of massive gold adorned with four large red stones. The skull was entire, and was encircled by a band or diadem of gold one inch in breadth. Several fragments of gold, coloured silk, and linen were also found, the relics of the regal dress in which it was customary then, and centuries afterward, to inter kings.



visibly a helmet, encircled by the points or rays of a crown; in that of Canute it takes the form of a close helmet, projecting over the forehead, or else of that conical shape so common to warriors of his day, and which has been already described when treating of that period. The best representation of this regal helmet I have yet seen occurs in Cotton MS., Tiberius C. 6, which is engraved above, at Fig. 5; that of Edward the Confessor from his great seal, as rendered by Sir S. R. Meyrick, is placed beside it, Fig. 6. Of crowns many varieties occur, and we frequently see them of the apparently inconvenient square form that the helmet of the soldiers appear to have also taken: an example (Fig. 7) is selected from Cotton MS., Tiberius C. 6, and others might easily be quoted. There is a representation of King Edgar, in Tiberius A. 3 of the same collection of manuscripts, in which that sovereign appears with a richly ornamented crown of that shape (Fig. 8), and similar ones are worn by Lothaire, and other early French kings; as may be seen on reference to the plates of the first volume of Montfaucon's "Antiquités de la Monarchie Française." The most common form of crown, however, in Anglo-Saxon times appears to have been that depicted as worn by Edgar, in a representation of that monarch which occurs in his book of grants to the Abbey of Winchester, in the year 966, and which is still preserved in the British Museum among the Cotton MS., marked Vespasian A. 8; it forms Fig. 9 of the above group. Fig. 10 is from Harleian MS. 603; Fig. 11 from Cotton, Tiberius C. 6, and is remarkable for the arch that springs from its sides, which are decorated with florid ornaments strikingly resembling fleurs-de-lis, and which are of such frequent occurrence on all these ancient diadems. Edward appears in crowns of various shapes upon his coins: one has a double arch (Fig. 12); and Harold the Second wears one still more richly decorated upon one of his coins, and which exhibits clearly the pendants that hang from the back of it (Fig. 13).\*

During the reign of Harold the Second, who had also visited and resided in Normandy at the Court of William, the duke of that province and afterwards the Conqueror of England, we meet with the same complaint of the prevalence of Norman fashions. The Monkish Chroniclers declare that the English had transformed themselves in speech and garb, and adopted all that was ridiculous in the manners of these people for their own. They shortened their tunics, they trimmed their hair, they loaded their arms with golden bracelets, and entirely forgot their usual simplicity. The custom of covering the arm from the wrist to the elbow with ornamental

\* A glance at the plates of Ruding's "Annals of the Coinage of Great Britain," or Hawkins's "Silver Coins of England arranged and described," will furnish other examples to those already given, and bear out these remarks more fully.

bracelets has been before alluded to; they appear to have been marks of distinction, of which they were not a little vain. There is a curious representation of the Temptation of Christ in Cotton MS., Tiberius C. 6, in which the evil one is displaying the "riches of the world" to the Saviour, and these bracelets form a conspicuous part of the "glory thereof."



The Bayeux Tapestry, of which we shall have much to say during the next trip, gives a curious representation of the coronation of Harold. The monarch is seated upon a raised throne, and holding a florid sceptre of a singular form and of considerable length. On his right stand two courtiers, who appear to be vowing allegiance upon the sword; on his left stands Stigand, Archbishop of Canterbury. It is altogether a valuable illustration of the regal, noble, and ecclesiastical costume of this period. Harold is also represented previously in a plain red tunic, yellow cloak and stockings, a blue close cap, and blue shoes.

"In the military habit," says Mr. Piaschi, "Harold ordered a change which led to his decisive success in Wales. The heavy armour of the Saxons (for the weight of the tunic, covered with iron rings, was considerable) rendered them unable to pursue the Welsh to their remotest. Harold observed this impediment, and commanded them to use armour made of leather only, and lighter weapons. This leather armour we find to have consisted in overlapping flaps, generally stained of different colours, and cut into the shape of scales or leaves; it is called *corium* by some of the writers in the succeeding century, and *corietum* in the Norman laws. It was most probably copied from the Normans; for in the Bayeux Tapestry we perceive it worn by Guy, Count of Ponthieu, and Odo, Bishop of Bayeux, the brother of William the Conqueror; and it continued in use in England as late as the thirteenth century."

The ladies during all this time appear to have escaped censure, by their adherence to the simple garb so long in fashion among them; though we shall see that, when they once "broke bounds," about a century after this period, they ran to the other extreme, and obtained a full share of that monkish censure that was now exclusively appropriated by their lords. During the period of which we are treating, they seem, with some few exceptions, to have been of a most exemplary character, exercising the domestic duties with virtuous unostentation; every incidental or casual notice exhibiting them in the amiable light of kind mothers and good housewives. They and the clergy shared the learning of the age between them. All remember the beautiful story of Alfred's mother, the good Osburgha, who wedded him to learning by the promise of a splendidly-ornamented volume of Saxon poetry, which caught his youthful eye while she was reading its contents. Editha, the neglected wife of the priestly Edward the Confessor, was as remarkable for her mental accomplishments as for her



beauty, her gracefulness, and cheerful amiability of temper. Ingulphus, the monk of Croyland, who was her contemporary and personal acquaintance, speaks of her with a homely and subdued enthusiasm that is singularly touching, declaring that she sprang from Earl Godwin, her rough and turbulent father, as the rose springs from the thorn. "I have very often seen her," says he, "in my boyhood, when I used to go to visit my father, who was employed about the court. Often did I meet her as I came from school, and then she questioned me about my studies and my verses, and, willingly passing from grammar to logic, she would catch me in the subtleties of argument. She always gave me two or three pieces of money, which were counted to me by her hand-maiden, and then sent me to the royal larder to refresh myself."

The ladies were also much skilled in physic, and the time unemployed in the practice of that art was devoted generally to works of charity, to study, or to needlework, in which art they were great proficient; their value consisting in the due performance of their duties as mothers and housewives, it gave them a permanent influence and authority greatly beneficial to society in general. Alfred, in his translation of Boethius, has given us a beautiful picture of conjugal love, which may have been sketched from nature by this learned and good man, on whom the name of King could cast no additional lustre.

#### THE NORMANS.

The Great Seals of the kings of this dynasty exhibit each monarch in a dress that varies but in the slightest degree from another. A tunic, reaching half way below the knee, and a mantle thrown over it and fastened by a fibula on the shoulder, or in front, completes the costume. William the First holds a sword in the right hand, and an orb, surmounted by a cross, in his left; as also does his son Rufus. Henry I. and Stephen bear also swords and orbs, but the crosses upon them are surmounted by large doves. Of William the First various representations occur in that valuable picture of the manners and costume of his period, known as the Bayeux Tapestry, and which is traditionally recorded to have been worked by his Queen Matilda, and the ladies of her court, to commemorate the invasion and conquest of England by her husband, and by her presented to the cathedral of Bayeux, in Normandy, of which Odo, the turbulent half-brother of William was bishop; it reached completely round the cathedral, where it was exhibited on great occasions. It is now preserved in the Town Hall of the city (having been removed from the cathedral since 1803) where it is kept coiled round a roller: the tapestry measures 20 in. in breadth, and is 214 feet in length; it ends abruptly, and some portion is wanting. Dr. Dibdin, in his "Tour in Normandy," has engraved the tapestry on its roll, as it usually appears, and also has given a fac-simile of one of the portraits of William, copied, thread for thread, in imitation of the original needle-work. The Society of Antiquaries, feeling the value of this curious historic production, despatched Mr. C. A. Stothard to Normandy to copy it in the most accurate manner, which he effected with minute truthfulness; and copies of his drawing, one-fourth of the original size, were published in the sixth volume of their work, the "Vetusta Monumenta." This pictorial history of the Conquest commences with Harold's visit to Normandy at the instigation of Edward the Confessor; and gives all the incidents of his stay at William's court, his subsequent departure, the death of Edward, and his funeral at Westminster, the coronation of Harold, William's invasion, the battle of Hastings, and Harold's death. In addition to all this, many minute facts are recorded, and persons depicted and named that have escaped the chroniclers.

Besides the figures of William in this tapestry, there is a full-length portrait of him in a manuscript that formerly belonged to Battle Abbey

(which was founded by him to commemorate his conquest), and relates to its affairs until A.D. 1176: it is engraved in Dr. Dibdin's "Bibliographical Decameron," vol. 1., from the original in Cotton MS., Domitian 2. In the public library at Rouen is a curious manuscript by William, Abbot of Jumièges, to which abbey William was a great benefactor, and in whose presence the church was dedicated to the Virgin by Saint Maurille, Archbishop of Rouen, in 1067. At the commencement of the book is a drawing representing the Historian offering this book to the Conqueror. The copy here given was drawn by me from the original while at Rouen two years since, and is now for the first time engraved. It is the best regal figure of William we possess; his tunic has wide sleeves with a



richly ornamented border, and a cloak is fastened to his right shoulder by a brooch, or fibula. His crown is of singular shape, seeming a combination of cap and crown,\* and he holds in his left hand a sceptre of somewhat peculiar form. His face is so carefully drawn that it bears the marks of portraiture, and a broad full face seems to be the characteristic distinction of the Conqueror in all contemporary representations of him.

The ordinary costume of the people during this reign appears to have been as simple as that of the Anglo-Saxons: short tunics, with a sort of cape or tippet about the neck; and drawers that covered the entire leg, and which were known as "chaussés," were worn sometimes bandaged round the leg with various colours, or crossed diagonally. William is represented in one instance with blue garters and gold tassels over his red chaussés, very similar to the regal figure engraved as an illustration to the previous account of this fashion among the Saxons. Full trousers reaching to the knee are not uncommon, as may be seen in the instances here given; and one example occurs in the tapestry in which they end in a series of vandykes, or points of a different colour to the trouser itself. The tunic too was sometimes variegated in perpendicular stripes from the waist, which was confined by a coloured girdle. Their mantles, as before observed, were fastened by brooches or pins of an ornamental character, either square or round, and which, having been common for ages previous, remained in fashion centuries afterwards. Three specimens are here engraved; one of the most ancient form (Fig. 1) is copied from Douglas's "Nenia Britannia;"† the others, which combine both pin and

\* The *Saxon Chronicle* describes William as wearing the regal helmet "thrice every year when he was in England. At Easter he wore it at Winchester, on Pentecost at Westminster, and in mid-winter at Gloucester."

† This work is styled by its author "A Sepulchral History of Great Britain, from the earliest period to its general conversion to Christianity," and is devoted to accounts of the opening of tumuli, and engravings of their contents, being similar to the volumes on "Ancient Wiltshire," by Sir R. C. Hoare, already described in the previous part of these notes, but containing many valuable illustrations of ornamental, domestic, and warlike implements, which add to the knowledge which will be obtained by a perusal of that work of which this was the precursor.

brooch, and were most probably executed about this period, were drawn by me from the originals in the collection of the Royal Irish Academy, and have never before been engraved.



Their shoes are represented of various colours upon the tapestry; we find them yellow, blue, green, and red; they wear also short boots reaching above the ankle, with a plain band round their tops.

The male costume is, throughout the tapestry, similar to that worn by the figures to the left of Harold in the cut of his coronation before alluded to, and which in fact varied but little from that of the Saxons.

There was, however, one striking peculiarity in the Normans who came with William, and that was the singular fashion of shaving the back of the head as well as the entire face. It was so great a novelty, that the spies sent by Harold to reconnoitre the camp of William declared they had seen no soldiers, but an army of priests.

"One of the English who had seen  
The Normans all shaven and shorn,  
Thought they were all priests,  
And could chaunt Masses;  
For all were shaven and shorn,  
Not having moustachios left.  
This he told to Harold, that the duke  
Had far more priests  
Than knights, or other troops."

Such are the words in which this incident is described by Wace, the Anglo-Norman poet of the twelfth century, and the historian of the Dukes of Normandy and their descendants.



The engraving here given of two mounted soldiers from the Bayeux Tapestry shows this fashion very clearly; the central tufts of hair are sometimes covered by a close coif, or cap, which passes over the centre of the head from the tip of each ear, and leaves the back quite bare of covering for the purpose of displaying this fashion the more fully. Mr. Planché, in his "History of British Costume," says that this fashion was adopted from the nobles of Aquitaine, who had been distinguished by this extraordinary practice for many years previous to the Conquest; and who had spread the fashion after the marriage of Constance, Princess of Poitou, with Robert, King of France in 907, by following her to Paris and there exhibiting themselves thus shorn; their general manners being, according to contemporary authority, distinguished by concealed levity, that

and their dress being equally fantastic. But fashion, who can invent nothing too ugly or too absurd for her votaries to adopt and defend, and whose sway is as blindly submitted to in our own day as it was by "exquisites" in that of William of Normandy, spread these absurdities amazingly; much to the annoyance of the clergy, who lamented over the changes they could not avert, and the simple honesty of the "good old times" of their forefathers, with as much zest as the writers of a later period, when talking of this visionary era—a golden age that existed only in imagination.

Once established in England, and revelling in the riches their rapine procured from its unhappy inhabitants, the courtiers of the Conqueror gave way to their ostentatious love of finery, which increased during his reign, and in that of Rufus arrived at its height; producing a total change in the appearance of the people. The King having set the example, of course the courtiers followed it; and the clergy are declared to have been equally distinguished with them for their love of dresses both whimsical and expensive. Not content with the amount of ornament their dresses could contain, they sought extra display by enlarging them to the utmost; allowing their garments to trail upon the ground, and widening their sleeves until they hung, not only over the hand entirely, but several inches beyond it, and falling to the middle of the leg when their arms descended. One of the royal figures here engraved from Cotton MS., Nero C. 4, exhibits these sleeves very clearly. In the



original this group is intended to represent the three Magi. The figure to the left shows another kind of sleeve frequently seen in the illuminations of this period, and which looks like a very broad cuff turned over from the wrist; it is generally gilt in the delineations where it is met with, and widens as it reaches the elbow, towards which it tapers to a point projecting from the arm. The mantle of this figure is tucked under the arm to prevent inconvenience from its length in walking. These mantles were made from the finest cloths and lined with costly furs; and Henry I. is said, by the historians, to have had one presented to him by the Bishop of Lincoln that cost £100.

The length of their garments and the love of amplitude that characterized the fashionables of this period, induced them to discard the close shaving they had introduced at the conquest, and to allow their hair and beards to vie with their apparel in length and inconvenience, and which extorted from the clergy the title of "filthy goats," which they applied to its wearers. The cut of the Magi will show the fashion very clearly (as also will some others a little further on); their beards are carefully combed, and the moustaches are allowed to hang to considerable length over it in single well-formed locks.

The earliest sculptured effigies of English sovereigns we possess are those of Henry I. and his Queen Matilda, at the sides of the great west door of Rochester Cathedral, and of which the



above engraving is a copy. They are much mutilated; this may have been the work of Cromwell's soldiers, who committed so many acts of similar wanton mischief in other of our cathedrals, but in no one more so than in Rochester.\* The King is in the flowing dress of the period: a long tunic lies in folds over his feet, and it appears to be open in front—it is partially covered by the dalmatic or upper tunic, which is gathered round the waist, but no girdle is visible; a long mantle lies in folds over his left arm, and is partially tucked beneath his right hand, in which he holds a sceptre; a small model of a cathedral (intended for Rochester, which he nearly built) is in his other hand. The crown is much damaged, but appears to have been very simple in its ornaments. His beard is trimmed round, but his hair is allowed to flow in carefully-twisted ringlets upon his shoulders, and is apparently hanging luxuriantly over his back.

A singular dream, which happened to this monarch when passing over to Normandy in 1130, has been depicted in a manuscript of Florence of Worcester, in Corpus Christi College, Oxford. The rapacity and oppressive taxation of his government, and the reflection forced on him by his own unpopular measures, may have originated the vision. He imagined himself to have been visited by the representatives of the three most important grades of society—the husbandmen, the knights, and the clergy; who gathered round his bed and so fearfully menaced him, that he awoke in great alarm, and, seizing his sword, loudly called for his attendants. The drawings that accompany this narrative, and represent each of these visions, appear to have been executed shortly afterwards, and are valuable illustrations of the general costume of the period—one of them is introduced in the next column.

The King is seen sleeping; while behind him stand three husbandmen, one carrying a scythe, another a pitchfork, and the third a shovel. They are each dressed in simple tunics with plain close-fitting sleeves; the central one has a mantle fastened by a plain brooch, leaving the right arm free. The beards of two of these figures are as ample as those of their lords, this being an article of fashionable indulgence within their means. The one with the scythe wears a hat not unlike the felt hat still worn by his descendants in the same grade: the scroll in his

\* The buff-coats and bandeliers of some of them yet remain there; and it would be well if these were the only mementoes of their visit, for, during that period, the stained glass windows were destroyed, and the monuments battered in the most reckless manner.

left hand is merely placed there to contain the words he is supposed to utter to the King.



Such then was the costume of the poorest of the commonalty; ascending a slight degree in the scale of life, we shall find an increase in the ornamental details of dress. The figures here en-



graved give us the ordinary costume of the people during the reigns of Rufus, Henry I., and Stephen. The youngest figure (intended for David with his sling, in the original delineation) is habited in a long tunic reaching nearly to the ankles; it is red, with a white lining, and has a collar gilt in the original, as also are the cuffs; it is bordered with a simple ornament, and is open on the left side from the waist downward, a fashion that appears to have been very common at this period. He has tightly-fitting chausses, and high boots with ornamented tops. The figure beside him (who represents, in the original MS., Noah with his hatchet about to build the Ark) wears a hat similar to the Anglo-Norman helmet in shape; a moustache and beard of moderate proportions; a very long full red tunic with hanging sleeves, over which is thrown a green mantle bordered with gold. His tunic is open from the side, displaying what appears to be a stocking, that reaches to the knee, and is certainly much the earliest representation of this article of apparel yet noticed; his shoes are ornamented by diagonal lines crossing each other, and complete what may be considered as a fair sample of the ordinary costume of the age.



\* For which see part first.



We have here the common travelling dress in use at this period. The original is intended for the Saviour meeting the two disciples on the road to Emmaus. The dress worn by the Saviour varies but little from that of Noah in the last cut, except that he wears an under tunic, and his mantle, fastened by a narrow band across the chest, is held up by the right hand. The figures of the disciples are, however, the most curious, the central one particularly so, as he would seem to wear a dress expressly invented for travelling: his large round hat, with its wide brim, seems to be the original of the pilgrim's hat so well known in later times, and which formed so distinguishing a mark in their costume; and his short green tunic, well adapted for journeying, is protected by a capacious mantle of skin, and provided with a "capa" or cowl, to draw over the head, and which frequently was used in lieu of a hat. His legs are covered with a white stocking, ornamented with red cross stripes, which gives it the look of a modern Highland one; they end, however, at the ankle, where they are secured by a band or garter, the foot being covered by close shoes. His companion wears the common cap so frequently met with; and he has his face ornamented to profusion by moustache and beard, each lock of which appears to be most carefully separated and arranged in the nicest order. He has an under tunic of white, and an upper one of red, and a white mantle bordered with gold; he also wears the same kind of stocking to the ankle, but he has no shoes: this frequently appears to be the case when the leg is thus covered, and the wearer is about a journey. A selection has been made from the MS. that has supplied us with these examples—Cotton collection, Nero C. 4\*—and which exhibits nearly all the varieties to be met with.



Fig. 1 is a curious swathing for the lower part of the leg, above the shoes, that is worn by the shepherds at the nativity of the Saviour; it looks very like the hay-bands of a modern carter.† Fig. 2 are a pair of the richly-ornamented shoes before referred to as frequently worn by the richer classes. Fig. 3 is a sock or half-boot, also ornamented round the top. Fig. 4, a shoe ornamented by lines crossing each other diagonally. Fig. 5 shows one of the footless stockings, with the band securing it round the ankle; and Fig. 7 a boot, the top of which is cut much like the cuffs upon the royal figures, and others before engraved and described; from the ankle upwards it is ornamented with red cross-bars.

From the feet let us ascend to the head, and consider the usual coverings worn there. Fig. 1 gives us the flat close cap; and also displays to much advantage the mode of dressing the beard. Fig. 2 has the common round skull cap. Fig. 3 wears one of a Phrygian shape; and Fig. 4 has the cowl, as usually worn over the head. These and the full length figures given before comprise nearly every variety worn. (See next col.)

\* A manuscript which contains a series of drawings of scriptural subjects, which are of much value for the accurate delineations given by the ancient designer of the costume of his own age, in which he has clothed all the figures.

† Some writers, indeed, affirm that the practice of swathing the legs with hay-bands was the origin of the cross-gartering, so fashionable among the Saxons and Normans.



During this period the ladies gradually merged from the simplicity of the Anglo-Saxon costume into all the extravagance of shape and material revelled in by the gentlemen. The alteration appears to have commenced in the sleeves; and the figure to the left in the following cut depicts this alteration. The long narrow sleeve sud-



denly becomes pendulous at the wrist, and is about a yard in length. All the other parts of the dress are precisely similar to that worn by the Saxon ladies, and described in the first part of these notes. They appear to have gradually grown longer and wider, and are sometimes tied up in knots. They are generally of a different colour from the rest of the dress. Their gowns also, like the tunics of the gentlemen, are excessively ample, and lie in folds about their feet, or trail their length behind them; these were also sometimes tied up in knots, and the symmetry of the waist was preserved by lacing, in the manner of the modern stays. The illuminator of the MS., from which we have so frequently copied (Cotton collection, Nero C. 4), in the representation of Christ's temptation, has satirically dressed his infernal majesty in the full costume of a fashionable lady of this period. His waist is most charmingly slender, and its shape admirably preserved by tight lacing from thence upwards; the ornamental tag depending from the last hole of the bodice. His long sleeves are knotted on his arm; and his gown, open from the right hip downward, is gathered in a knot at his feet. It is an early instance of a fondness for caricature, which was indulged in occasionally by ancient illuminators.

But the hair of the ladies was indeed "a glory unto them," for they far outdid the doings of their lords, extravagant as they were in this particular. They wore it in long plaits that reached sometimes to their feet. The effigy of Queen Matilda, at Rochester, presents us with an excellent example of this fashion; it descends in two large plaits to the hips, and terminates in small locks. These treasured ornaments were bound with rib-

bons occasionally, and were sometimes encased in silk coverings of variegated colours. The lady to the right in the last cut is represented as wearing one of these ornamental cases, which reaches to her feet and ends in tassels.



The ecclesiastical costume of this period is chiefly remarkable for the increase of ornament adopted by the superior clergy, and which called forth the strongest animadversions from the more rigid precisians of their own class. Sump- tuary laws were made and partially enforced; for both now and afterwards it was found much easier to make the laws restraining excess in apparel than to enforce the rich to keep them. The cut exhibits the costume of a bishop and an abbot: the former of whom is arrayed in a chasuble, richly bordered, apparently with jewels; his dalmatic\* varies from that worn by the Anglo-Saxon prelates in being open at the sides—it is very richly ornamented. The first approach to a mitre is visible in the cap that covers his head, from which hang the pendant bands called the vittæ, or insule, which always appear upon mitres, and frequently upon crowns.† The adjoining figure is more plainly habited, a novelty appearing in the upper part of his dress, the sort of ornamental collar which falls from the neck over the shoulders; one very similar is also seen upon the figure of Roger, Bishop of Sarum, who died 1193, and which is now in Salisbury Cathedral; it has been engraved in Britton's History of the Cathedral, and forms the first plate in Stothard's "Monumental Effigies."

Among the military of this period, a most important body were the Archers, who did the Conqueror invaluable service at Hastings, and made the bow for many centuries the chief strength of the English lines. Its practice was greatly encouraged; and Henry I. made a law, to the effect that no archer should be punished for murder, or charged with it, who had accidentally killed any person while practising with his weapon. The following engraving represents four of these archers from the Bayeux Tapestry, and it scarcely need be mentioned that they are fac-similes of the original, where they are placed above each other, although they are intended to be side by side. Two of them are dressed nearly alike, in a close vest, with wide breeches to the knee; another has full breeches, apparently gathered in the middle of the thigh and at the knee, and ornamented with large red spots; the fourth is more fully armed, he wears the steel cap, with its protecting nasal, and a close-fitting dress to the knee of ringed mail, formed by sewing metal rings upon leather or cloth. The quiver is suspended from the waist, or else

\* These articles of priestly costume were fully described in part the first of these notes, to which we beg to refer the reader.

† It has been supposed that they were originally used for fastening them beneath the chin. The crown on the Great Seal of Henry I. shows these appendages very plainly; and a story is told of Ralph, Archbishop of Canterbury, who snatched the crown from the head of this king and broke the ansule, or clasp, which fixed it upon the head.



from the shoulder, from whence arrows are taken as wanted, although one of these soldiers holds in his left hand several ready for shooting.\*



The ordinary costume of the Norman soldiers is here given from the same tapestry. The military tunic, or hauberk, "which was of German origin," says Meyrick, "was probably so entitled from 'hauen,' to hew or cut, and 'berg,' a defence; that is, a protection against cuts or stabs. It fitted the body pretty closely, being slit a little way up in the centre both before and behind, for the convenience of riding; although, occasionally, it appears to have ended in close-fitting trousers to the knee, like the body armour of this period. It appears to have been put on by first drawing it on the thighs, where it sits wide, and then putting the arms into the sleeves, which hang loosely, reaching not much below the elbow, as was the case with the Saxon flat-ringed tunic. The hood attached to it was then brought up over the head, and the opening on the chest covered by a square piece, through which were passed straps that fastened behind with tasselled terminations, as did also the strap which drew the hood, or 'capuchon,' as it was called, tight round the forehead." Mr. Planché contends for "the evident impossibility of getting into a garment so made," of tunic and trousers in one; but so many examples occur of close-fitting trousers of mail reaching to the knee, and which are too distinctly delineated to be considered as merely bad drawing, or an imperfect representation of the opening in the long tunic, that it certainly appears to have been thus worn, and may have been divided at the

\* These figures have been modernised in Meyrick's "Critical Inquiry into Ancient Arms and Armour," vol. I, pl. 8.

waist. The hood of mail is seen in the figure to the right in the preceding cut as covering the head, and the conical helmet is placed over it. The wide sleeves of the hauberk reach to the elbow only, and are covered with rings, but the body of this defence appears to be composed of the kind of armour termed "trellised" by Meyrick, which was formed of straps of leather fastened on the body of quilted cloth, and crossing each other diagonally, leaving angular spaces in the centre, where knobs of steel were placed as an additional protection. His legs are also protected by ringed mail. He holds in his hand a gonfalon, the term applied to the lance, to which was appended a small flag or streamer, and which was generally carried by the principal men in the army, to render themselves more conspicuous to their followers, as well as to terrify the horses of their adversaries; hence it became a mark of dignity, and the bearing of the royal one was only entrusted to certain great and noble persons.\*

The other warrior is more fully armed: he has a sword, an axe, and a spear, the latter of which he is about to strike with. The axe continued in use long after this period. Stephen fought with his battle-axe at the siege of Lincoln, in 1141, until it snapped within his grasp. The long pointed shield, borne by this figure, has been termed by antiquaries "heater-shaped" and "kite-shaped," from its resemblance to both these articles. Various Sicilian bronzes exist, the figures holding similar shields, and it was from this people they were assumed. They were held by a strap in the centre.



The figures here given are of a later date, probably of the time of Henry I. or Stephen. They occur in Cotton MS., Nero C. 4. They wear the helmet, pointed forward, similar to the Anglo-Saxon ones before described; and have protecting nasals. The shield held by the first of our figures is bowed so as to cover the body round; the umbo projects considerably, and is of an ornamental character, ornamental bands radiate from it, and it has a broad border. It is admirably adapted for defence of the body, and is of common occurrence, being sometimes large enough to reach the ground, on which its point rests. A sword is in the girdle, and three spears are held in the right hand. The legs are unprotected, and high boots slightly ornamented cover the feet. The warrior beside him has a ringed hauberk opened wide at its sides, and through an opening at the waist the scabbard of his sword is stuck; it is on the right side, as will perhaps be noticed, but it frequently occurs on that side as well as on the other. A long green tunic appears beneath his hauberk, and he wears white boots.

\* The banner of the Conqueror had been presented to him by the Pope, who had given the expedition his blessing. Wace says, that under one of the jewels with which it was ornamented was placed a hair of St. Peter. It is represented on the tapestry as a simple square banner, bearing upon it a cross or, in a bordure azure.



This figure is copied from one in Cotton MS., Caligula A. 7, and exhibits the maselod armour of this era. These *maselods* were lozenge-shaped plates of metal, fastened on the hauberk by a hole at one corner; and they were so worked one over the other that no openings were left between them. The soldier here engraved has a tall round conical cap, with a nasal, to which his hood of mail is affixed; and this was the commencement of a protection for the face, which afterwards became so much more complete. Little more than the eyes of the figure are visible, and the neck seems protected by a sort of tippet of mail connected with the hood, which completely envelops the head, passing under the helmet. The legs are also incased, and he has the long-pointed toe, that became fashionable at this time, and which came into use during the reign of Rufus: they were strictly forbidden to be worn by the clergy, as too foppish; shoes were worn at this period with toes of great length, and stuffed with tow till they curled like a ram's horn. The shoes of horsemen generally curve downwards, and William of Malmesbury says, that they were invented by Rufus to keep the toes from slipping from the stirrup. Such shoes are worn by Richard, constable of Chester, in the reign of Stephen, whose mounted figure is here copied from his seal in the "Vestus Monumenta" of the Societies of Antiquaries.



He wears a novel kind of armour, called by Meyrick "teglated," and formed of little square plates, covering each other in the manner of tiles, and sewn upon a hauberk without sleeves or hood. He wears a tall conical helmet without a nasal, the fashion having probably been discontinued from the inconvenient hold it afforded the enemy of the wearer in battle—Stephen, at the siege of Lincoln, having been seized by the helmet and detained a prisoner; and this may probably have led to its discontinuance, and the unprotected state of the face then, have occasioned the invention of the close face-guard which afterwards in common use. The long pendant



sleeves of the knight, and his flowing tunic reaching below his heels, was a Frankish fashion of oriental origin. He bears a small shield and a banner. He was standard-bearer of England in 1140. A very good coloured engraving, designed from this seal, may be seen in the first volume of Meyrick's "Critical Inquiry into Ancient Arms and Armour," plate 12.

Two other kinds of armour were also in use at this period. Scale-armour, derived from the ancient Dacians and Sarmatians, who may be seen thus protected in Hope's admirable "Costume of the Ancients." It was formed of a series of overlapping scales similar to those of fish (from whence the idea was evidently taken), which were formed of leather or metal. The great seal of Rufus represents that monarch thus habited. The other kind is termed by Meyrick "rustred armour," and consisted of rows of rings placed flat over each other, so that two of the upper row partially covered one in that below, and thus filled up all interstices, while free motion was obtained for the wearer.

[The next part will be devoted to the costume worn in England during the reign of the Plantagenets, and will carry us down to the death of Richard II. A new fund of information will now present itself in the monumental effigies of this period, which will be abundantly referred to; and, in order to enter fully into this rich field, an extra month will be devoted to research. The third part will appear on the 1st of January.]

A letter has been placed in my hands by the Editor of the ART-UNION, which has been called forth by a remark made in the first part of these notes, on the Highland target, and its similarity to the ancient British shield. It contains some interesting information on this subject, and runs thus:—

October 26.

Sir,—In the ART-UNION of last month, Mr. Fairholt, in his "Notes on British Costume," implies that the Highlanders have copied the Roman fashion of wearing the target, retaining the boss of the Celtic shield as an ornament only. On the contrary, it is of the greatest use, being the foundation in which the spike is fixed, sometimes screwed—thus rendering the Highland target an invaluable weapon, whether for defence or offence. I have one in my possession, with a dirk-boss a foot long screwed in the boss. I assure you, Mr. Editor, 12 inches of Spanish steel, on a strong left-arm, is by no means an ornament only—it would hurt considerably; this was the ornament with which Gillies Macbane, Major of the clan Macintosh, killed three Sasenachs at the massacre of Culoden after his sword-arm was broken. Neither are the "brass-nails" intended as imitations of the "little knobs;" being used to fasten the leather, hide, or plates of metal to the wood beneath, as well as to render the surface impenetrable to a sword-cut. The swash-bucklers of Queen Elizabeth's time used shields with one wooden handle fixed in the concavity of the boss.

Yours, &c., MAC. NAN. CLAINH.

Now, the fact of the matter is that the remark is not my own: it comes from a much higher quarter, and has passed unquestioned for years. It was first made by Sir S. R. Meyrick in the twenty-third volume of the "Archæologia of the Society of Antiquaries," when describing a shield precisely similar in construction. It is repeated in the text to his "Engraved Illustrations of Ancient Arms and Armours," in Mr. Planché's "History of British Costume," and elsewhere. On looking at that shield and the one engraved in the ART-UNION, certainly a strong resemblance is visible between those and the Highland one, enough to incline us to think it a general imitation, modified by time, circumstance, and experience. The use and construction of the modern Highland shield has, however, been very clearly pointed out by the writer of the above letter, and coming, as it evidently does, from a Scotsman well acquainted with the subject, it is valuable, more particularly as the costume of the Highlander has been so vaguely descanted upon, and so many conflicting statements made, that anything bearing the stamp of truth is particularly acceptable; and I am glad of the power thus given me of correcting the erroneous impression that has so long passed current on this one subject. And, in conclusion, I beg to assure my correspondent, that the greater share of time and trouble in getting together these notes has been devoted to endeavouring to reconcile contradictory statements, ascertain the truthfulness of quoted authorities, and so make deductions from fact alone. Those only who have waded for days through volumes, with little or nothing to show for the day's labour, can fully appreciate the mental annoyance of the task.

F. W. F.

## THE SUBJECT OF ANCIENT GROUNDS.\*

It may be expected that the more immediate pupils of Van Eyck, as Rogier Van Brugge and others mentioned by Van Mander and Sandraart, would adopt the style and manner of their master; there is, in fact, reason to believe that such was the fact. In like manner we may believe that Antonello da Messina would carry the same principles, after the death of his master, to Venice, where, on his second arrival, he sold the secret he had learned of Van Eyck, and when also the state granted him a pension, which probably he enjoyed till his death; though of this his biographer is silent. Would it not be worthy of the consideration of the members of our Royal Academy, to send some person, duly authorized and properly qualified, to Venice to examine the archives of that city for ancient MS. documents, which civil wars and other calamities have spared from destruction.

DePiles states, that early in the sixteenth century, Giovanni Bellini laid the foundation of the Venetian school, by the use of oil; his pictures are on a white ground. He died about the year 1516. Titian was his pupil; and M. Merimée has proved that in one instance he found the ground of Titian's picture to be composed of gypsum, starch, and paste: therefore Titian also used the white ground of his master. Vasari was the friend of Titian; let us see, therefore, what ground he recommends. He directs that it should be composed of *white lead, flour, and nut oil*; and so particular is he lest the purity of a white ground should be tainted, that he objects even to the use of linseed oil, because the nut oil, "*ingialla meno*," is less liable to become yellow. We may, therefore, consider that in the best days of Art, white grounds were deemed to be a *sine quâ non*.

We must, however, admit evidence on the other side; and certainly Vasari does speak elsewhere of coloured grounds, such as a mixture of white and Naples yellow, &c.; but it must be recollected towards the latter period of his life, the palmy days of Art having then passed away, the influence of the Tenebrosi were beginning to be felt, and he assuredly did not oppose to this growing influence, either by precept or example, the means at his command, and which might have been expected of a man of his capacity of mind. It would have been worthy of his genius, and it might then have been effectual. Titian's quarrel before this period with Paris Bordone and Tintoretto, whom he banished from his studio, prepared the way for many injudicious changes in the practice of these masters, and in the preparation of colours and of grounds generally. With respect to colours, each was striving to obtain the brightest; as if merit could be judged of alone by colour: thus, as De Piles informs us, the head of the Venetian school grew dissatisfied with the white-lead of the shops; and that to obtain the brightness of that of the old distemper painters, he prepared the pigment according to their method, i. e. with size. But he adds, the labours which attended this process soon disgusted Titian, and he laid it aside.

Lanzi informs us that Tintoretto departed from the practice of Titian, of painting on white grounds: "Vario anche il metodo di Tiziano nel colorire, servendosi d'imprimature non più bianche, e di gesso, ma scure; per cui le sue opere in Venezia han patito più che le altre." We are also told by the same writer, that the pupils of Paul Veronese varied the grounds of their master, which were white, and that they deviated also from his way of colouring. Yet the pictures of this master "glow with the grace which he so well knew how to shed over them." I must refer the reader for further information upon this subject to the elegant lectures of Sir Joshua Reynolds, than which for their extent there is no work in the English language upon Art which has superior or perhaps equal merits.

To so great a height did the spirit of rivalry and hostility between Titian and the other artists of his time arrive, that Giovanni da Pordenone, † fearing to be insulted by his rival (Titian), worked with a sword by his side, and a buckler tied about him, as was the fashion, says de Piles, with the bravos of that day; and literally in this costume did he paint the "Cloisters of St. Stephen, at Venice." Apart from all consideration of the bad moral effect arising out of these quarrels, a door was opened for a general cor-

ruption of taste, and for the loss of the oral tradition of the studio, which followed on the death of Titian. Indeed at so low an ebb had respect for the art reached, that Paul IV. commanded one of the frescoes by Raffaele in the Vatican to be destroyed! Thus it ever is with Art and the other accessories of civilization: perfection once reached, the downward flight commences. The seeds of the brightest flower and of the most noxious weed are bedded or found scattered in the same soil—there they germinate, and if both be suffered to grow together, the glories and the sweetness of the more tender plant will dwindle and decay. "Ogni scuola, per quanto vanti gran fondatore, a poco a poco va inavvolendosi; e ha bisogno a tratto a tratto di essere sollevata."

In the unfortunate days which I am now about to describe, there arose a new race of professors of Art, who suddenly usurped the loftiest places in the Italian schools, and appropriated their emoluments to private uses. Governed by no moral laws or human sympathies, insensible alike to persuasion and remonstrance, they overspread the land like the devouring locust, whose approach is not perceived till the whole earth is laid waste and desolated. This was the sect of the Tenebrosi, as Boschini styles them in his *Carta del Navegar*. Their grand nucleus was the city of Naples—where, fostered by a weak and pusillanimous Government, they had ample opportunities thoroughly to organize and systematically arrange their future plans. This junta was at this time ruled by Bellisario, and his associates, men for the most part of desperate and infamous characters. But to write a history of this dark sect would be equivalent to a secret history of Italy entire! a work requiring immense labour and research, and far greater talent than I possess. I will, then, but pass cautiously over the surface of a troubled ocean, which I trust some more talented inquirer will fathom and explore. I offer no apology, therefore, for departing from all method and chronological order, and confining myself exclusively to the subject under discussion, proceed to the question of dark grounds.

Zanetti is of opinion, that Pietro Ricchi introduced the oily and obscure method of painting of the Tenebrosi into Venice. But as neither this author or Lemazzo furnish us with a date, we are at a loss to fix the period. We are however, told by the observant and acute Lanzi, that the pictures of Rutilio Manetti are easily distinguishable at Siena, by invariably partaking of a certain sombre hue, which destroys the due balance of light and of shadow:—"Simil eccezione han molti de' suoi coetanei, como avverto quas' in ogni scuola. Il metodo di purgare i colori e di far le mestiche era guasto." This Rutilio Manetti was born in 1571, somewhat later than the period pointed out by Boschini, wherefore, it is highly probable that the sombre style spoken of may have found favour in some of the schools at a considerably earlier date. Viewing the matter with the impartiality which is produced by time and removal from the scenes where party spirit so long prevailed, I think we may fix upon the year 1530, as that in which the Tenebrosi began their existence; and that it originated with Tintoretto. The principles of that sect were afterwards more completely developed by P. da Caravaggio, and assuredly its doctrines were promulgated by the partisans of Spagnolotto.

No one can doubt that Tintoretto was a man of vast genius—quick to invent, impetuous to execute: in the mechanical operations of the art, without, perhaps, an equal in his day. Capable of extraordinary efforts, and inspired by a true ambition, he bade fair to rival Titian, and to snatch from his brows the laurels which he had earned. There was, however, in the character of Titian, a steadiness of purpose, of which his formidable rival was totally deficient, as it eventually proved, though he showed no symptoms of the deficiency till after his career had been some time commenced. But it is a remark, founded on a close observance of man, that diligence is seldom long the attendant upon those who are more anxious to do much than to do well; or, as one of his biographers expresses it, "La diligenza rare volte si occupa alla smania di far molto; vera sorgente in questo uomo e in moltissimi artefici del far male, o almeno men bene." And Anibal Caracci, describing to a friend the pictures of Tintoretto, wrote, saying, that in many of them he could not recognise Tintoretto: "E Paul Veronese, che tanto ne ammirava il talento, fu solito a querelarsi ch' egli apportasse danno

\* Continued and concluded from page 230.

† See De Piles.

*a' professori col dipingere ad ogni maniera; ch'era per appunto un distruggere il concetto della professione.*"—(Ridolfi.) In short, at this time he laboured for profit, not for reputation; he invented (assisted therein by the fertility of his imagination) new methods for accomplishing his mercenary views; he worked on dark oily grounds, because they assisted him in the multiplication of pictures, and on account of the price of colours he painted with very little body. By these means, he fell so far behind Titian, that it became a matter of astonishment that he should ever have been his rival; and more, that he should have so nearly approached him. He survived Titian only six years, but during this interval, more even than before its commencement, he tainted the Venetian school with many grievous corruptions, which after his death were fomented and exaggerated by his pupils: "Es proprio di ogni scuola portare all' eccesso la massima fondamentale del suo maestro."

Having thus traced to Titian as the cause, and to Tintoretto the effect, of that vicious example which promoted the establishment of the sect of the Tenebrosi, I will now explain the principles upon which those dark colourists proceeded. To study nature more minutely: to depict her without choice in the selection, in the forms and postures most suitable to the production of sudden and startling effects of light and shadow: to make Caravaggio in his plebeian style their model, and to paint, like him, on dark and oily grounds. These were the chief features of their doctrines, but there were others, which I shall presently develop. As a natural consequence of the publication of these professional tenets, the vendors of colours took advantage of the occasion to sell impure and badly-prepared pigments, and vehicles favourable only to despatch; and manufactured grounds suitable also to the same purpose, and composed of strong earthy bodies, dark, and possessed of absorbent and drying properties. Thus all things changed for the worse, even to the very grounds: "Se ne dà colpa al metodo delle imprimiture alterato in ogni luogo—per tutta Italia." And we are told, in reference to the pictures of these dark colourists, that they exhibited "un color tenebroso, che occupo allora e oggidì rende poco meno che inutile molti quadri." Thus Padovanino, in his day accounted little if at all inferior to Titian, whose style he imitated successfully, has shown by the darkening of his pictures and by the change in their tints, that he was associated with the Tenebrosi.

But one of the most painful examples on record is that of Giordano, who in his youth was so assiduous in his professional studies, that he did not rest from his labour even to take his meals; he merely opened his mouth to receive food from his father, who, with paternal solicitude, was ever ready and on the watch, to satisfy these mute calls of hunger. By such excessive study and application, he acquired over his pencil so complete a mastery, that he obtained the name of "Il Fulmine della pittura." Capable of imitating the style of the greatest masters of the preceding age with such precision of colour and execution, as to deceive even his personal antagonists; in the words of Palomino, "Imitando ya à Raffael, ya à Tiziano, à Tintoretto, à Coregio, y à cualquier, de los mos iminentes, de suerte que es menester gran perspicacia para distinguirlos;" capable also, by the force of genius alone, of dictating to every school of Italy and of Spain, he fell from his giddy height, and from his own good style, to follow the vulgar manner of his first master, Caravaggio. The love of gain led this fine genius astray; and perceiving, as Spagnoletto had already done, that the plebeian style attracted the most purchasers, he turned aside from the path of fame which he had long and patiently trodden, "al gusto Caravaggesco, che per la sua verità, forza, effetto de luce, e d'ombra arresta la moltitudine più che lo stilo ameno,"—and by these means, though they enabled him to die wealthy, he left behind him a tarnished and a worthless reputation.

The ever memorable and successful efforts of the Caracci in Bologna, to arrest for a time the progress of decay, and to check the prevailing maxims of the Tenebrosi, subsequently to the plague which carried to the grave so many good artists, and left others in a state of superannuation, is above all praise. Their example fills us with animation; and when we review the history of that one family, without money, without influence, beyond what

genius commands, and with the opposition of every master of the period arrayed, and inciting the public with animosity, against them, we feel every nerve within us strained for the glorious struggle; and in imagination we follow the great leader, persuaded, that however degenerate may be the age, however contemptible the state of Art, and however degraded its followers, the invigorating principle does but slumber, and when called forth from its state of apathy, it will again become active, and shine forth with renewed powers, striving with, controlling, and rising above, the evil passions of men, removing the errors of a corrupted taste, and spreading abroad a true and generous feeling for the Arts. These are privileges not, indeed, easy of attainment, but they are such as every Englishman may strive for, and which every lover of his country, of his species, and of civilization, must study to obtain.

In the days of the Caracci, however, the fashions of Art had so far changed, that it would have required the strength of a Hercules to thoroughly cleanse the schools; it will not then be surprising, if the dark grounds of the Tenebrosi infected the noble school of Bologna. This may, perhaps, be imputed to the circumstance, that its founder, Lodovico, was more addicted to fresco than to oil painting, in the former of which styles white lead is inadmissible; and thus, by a very natural train of reasoning, excluding that pigment from his oil pictures. The consequence has been, that his oil paintings have so much faded and changed in colour, as scarcely to exhibit the tracings of a great master; and it is by his frescos only that his merits can now be judged of.

It has fared very differently with the pictures of Domenichino and Guido Reni, the two best pupils of the Caracci school. Guido predicted the durability of his paintings, from his use of white lead; and this proves that there must have been great discussions at that time respecting the employment of lead at all as a pigment. The pictures of this great master, in his best period, however, are in a high state of preservation, and have fully justified his prediction. But Guido had another, and, alas, a very inferior style: he became addicted to gilding; and, to supply means for the gratification of this odious vice, he exhausted his fine imagination, and growing worse and worse as his necessities increased, he prostituted his great genius, and yielding at length to the facilities of the age and to those afforded by dark grounds, he became a mannerist and a Tenebroso; and not being possessed of the prudence of Giordano, he—who had been honoured by all the princes of Europe, lauded by its poets and envied by professors—fell into dishonour and degradation, and at last died in poverty and squalid wretchedness!

Prior to the death of Guido, in 1656, his mind being then uncorrupted, and while he was yet in the height of his career, the dangerous principles of the Tenebrosi were, as has been shown, extensively disseminated. The sect was at that time ruled by Bellisario, Spagnoletto, and Caracciolo; and it was an essential doctrine with them to vilify and oppress all who opposed the advance of what may be rightly termed the *black Art*. They obliged the Cav. d'Arpino, then engaged in a work in the Capella di S. Genaro, to take flight before it was finished, and even pursued him to Rome, whither he went for refuge and protection. The completion of the work was then entrusted to Guido, in the days of his rectitude; but no sooner was it perceived by the Junta that he was inimical to the principles of the Tenebrosi, than his expulsion was determined upon; and he accordingly received a message, conveyed to him by two desperadoes in disguise, offering him the alternative of immediate departure out of the city or instant death! The successor to Guido in this obstructed work was Domenichino, a man educated in the school of adversity, and whose integrity had withstood the severest trials. He was not one, therefore, likely to succumb to the dark sect. Finding all their attempts to seduce him fail, they loaded him with calumny, found means for adulterating his colours, of mixing ashes with his grounds, and, by a succession of the most wanton annoyances, they drove this great man from Naples. But whithersoever he went, he offered a determined and uncompromising opposition to the Tenebrosi, to whose malevolence he at length, it was said, fell a victim, by having had poison administered to him, of which he died, in 1641. "Fu sorpresa

da morte, affrettatagli o dal veleno, o almeno da disgusti, che soffriva gravissimi e da parenti e dagli emuli; la piena de' quali era ingrossata per la venuta de Lanfranco suo antico avversario."

Indeed, so vigilant were the rulers of the Tenebrosi, and so vigorous at this time the execution of their mandates, that either poison or the knife effectually silenced opposition. In this state of affairs, and when all was discord, the schools of Italy were depredated upon by a set of mendicant artists whose lives were passed in travelling from city to city, in persecuting the denounced, in repeating everywhere the same sombre unimaginative pictures, and in propagating among the people the dismal and mind-subduing doctrines of the Tenebrosi: "Servendosi d'imprimiture scurissime di oleoso, cosa che quanto aiuta alla celebrità, tanto nuoce alla durezza." Of this class were the Zuccheri, the Peruzzini, and the Ricchi: "Il regno della pittura era nella mano loro." It is painful to dwell upon the events of this unhappy period, fraught as they were with the worst and the most mischievous consequences to genuine Art; most of the pictures of this epoch faded even in the life-time of the painter. But a few good and true men of genius still remained; and when these, convinced by sad experience of the errors in practice into which almost all had fallen, resolved to return to white grounds and pure colours, it was found that the methods of preparing them, after so long an interval, were forgotten and altogether lost! In this dilemma, from which there was no one to relieve them, they resorted to a style which had been adopted by Caravaggio for his frescos, and to which the term *agraffiti*, or scratched work, was applied. This consisted in preparing first a very dark or black ground—sometimes the black side of tanned leather, even; and upon this to give an even coat of one colour, either pure white or flesh tint; and when dry, with the sharp point of an iron instrument or graver, to scratch off as much of the upper white or flesh-coloured coat as would allow enough shade to show through from the black ground, to produce the desired effect of strong light and strong shadow: the only contrast to which the age aspired. This style was practised in oils by Andrea Cossimo, Mortuo da Feltri, and others. In fine, the tide of the dark age of Art was set in, and we are even now, in the middle of the nineteenth century and after a lapse of two hundred years, but slowly recovering from the effects of the *tenebrous pestilence*!

It may be asked why—if the old masters were beset with so many difficulties at various periods, from bad grounds and impure colours—any old paintings should be preserved to our days? The answer to the question is this; that pictures may be compared to children of wandering tribes: the strong and the robust alone survive the casualties by which they are so frequently assailed. And it is owing to these contingencies that the weak and puling offsprings of the Tenebrosi have gone to the long repose from which they will never arise. Peace to their manes!

I have been induced to lay bare many of the details of this lamentable history (from which I have purposely excluded most of its worst features) in the full hope, that it may hold out a warning to our own school and its professors against encouraging, either in themselves or others likely to be influenced by their example, errors which, in their incipient state, might be accounted pure and insignificant, but which, as I have shown, will involve the most disastrous consequences. It is, therefore, with no feeling of disrespect that I here appeal to them as honourable men—that, from the columns of the ART-UNION, I present to them my humble address:—

GENTLEMEN,—You are men of acknowledged talent and integrity, anxious to promote the interests of Art and to encourage youthful genius. Be careful then that no party spirit disturb your councils or misdirect your decisions. That those whom you may enrol in your list of members be distinguished alike for their professional and general acquirements, for their diligence and for their moral virtues. Assume no privileges to which as academicians you may be entitled, if they are proved to be injurious to your unselected brethren. In the admission of pictures to your annual exhibitions, let merit be the rule, character the exception. Open your studies to the young and the industrious; and communicate instruction freely, and, to the profession, gratuitously. Inspect the



prepared canvases and panels, as well as pigments and vehicles, on sale by the colourmen, and recommended such only as can be conscientiously approved of. Be just in the distribution of your rewards, and earnest in the discharge of all your public duties.

If you be animated by these principles, if you be united for mutual protection and mutual encouragement, and if you promote to the utmost in your power your country's glory and reputation, then you will be encouraged and protected by its Government, and obtain extensive patronage from the public. Thus will you be honoured and respected as the Margaritones and Cimabues of ancient days—the revivers and restorers of a lost Art; and thus will the rank of Royal Academician command for its possessor admittance to every society, and be a passport through every land!

After this digression I will state what I conceive to be the comparative merits of *non-absorbent* and *absorbent grounds*. It is evident that a ground of gold leaf, *per se*, must be non-absorbent, and such might be required in distemper painting. Now, the use of gold grounds declined in the fifteenth century; Van Eyck lived in the beginning of that century; therefore, and as I before observed, gold grounds survived the distemper methods, and were in use after the discovery of oil-painting. Again, Agostino Calvi, who lived in 1338, was the first to lay aside gold grounds in Genoa. Therefore the use of gold grounds continued 118 years after the discovery of Van Eyck. It brings us also near to the time of Titian's and Tintoretto's grounds, and consequently verges on the period when the latter commenced his experiments upon *dark grounds*. These dark grounds were absorbent; therefore, though the conclusion is not strictly logical, absorbent grounds were invented by the Tenebrosi. In support of this opinion, it may be stated that the grounds recommended by Da Vinci, the ground of Titian analyzed by M. Merinice, and the grounds of Vasari, must all be considered non-absorbent. Finally, the paintings upon polished stones, wherein the veins and other natural marks form parts of the subject painted, were done upon grounds absolutely non-absorbent. Have I not then established a case in favour of non-absorbent grounds, supported upon the authority of Vasari and others? I will, however, quote the opinion of a very sensible modern writer: "The admirers of absorbent grounds say, that they make the colours more pure, by absorbing the oils in the vehicles with which the colours are tempered; this may be granted, but we must inquire how much more oil, &c., is required to make colours work on an absorbent ground, than on one which is not in the least degree absorbent?"

But to make some further application of this subject to our own times and circumstances, I may observe, that in order to produce an absorbent ground, it is thought to be necessary to use animal size in the priming; this gives a greasy texture to the cloth; and in order to prevent the artist's colours from slipping off the surface, it is requisite to add to the composition of the priming a certain proportion of gritty matter, in order to give a tooth; an excrescence, I believe, never contemplated even by the Tenebrosi, though in other respects they seem to be alike: a strong argument for a change to something better. I regret to say that the grounds which most of our colourmen prepare are of the greasy, gritty, absorbent kind here described; and, to render them still more objectionable, they are of a sickly light yellow-green colour. If in the preparation of the canvass common size have been used, and it be painted upon while yet new, it will come through every tint and cover the picture surface with unsightly glue-coloured yellow; if the canvass be old it will crack; if it be prepared, as is now the prevailing custom, with India-rubber, the priming will be kept flexible, but will never harden. Something must, therefore, be done for artists; and it were better to return to the grounds of Van Eyck, Titian, and Vasari: these are either of gold, or of pure white lead with paste, and starch, and oil. And I am happy to have it in my power to say, that such grounds are now prepared by Roberson, of Long Acre, Brown, of Holborn, Messrs. Ackermann, of the Strand, and Davy, of Rathbone-place, who have hereby proved themselves to be great benefactors to artists and amateurs.

\* T. H. Fielding "On Oil-Painting."

I have now brought my inquiry to a close: if, Sir, I have been prolix, it has been owing to my want of skill in composition; if unintelligible, to my anxiety to place the subject in strong relief before the reader; and if I have gone into matters somewhat irrelevant, it has been from an earnest desire to present to the mind of the youthful aspirant after fame, a faithful and admonitory picture of all that, through corrupt example and abuse of power, has in times past befallen the art of painting: a knowledge of which in these days of education is absolutely necessary, and of which it would be disgraceful to remain ignorant. "*Nescire quid aulea quam natus sis acciderit, id est semper esse puerum, quid enim est alius hominis, nisi memoria rerum nostrarum cum superiorum aetate contexerit.*"

Yours, &c.,

A.

#### ART IN CONTINENTAL STATES.

**ITALY.—ROME.**—The Egyptian Museum in the Vatican.—The treasures of the Egyptian Museum, in the Vatican, are increased by a present sent by Mehemet Ali to the Pope. The gift is composed of 80 articles—mummies, tombs, vases, and bronzes of the highest importance.

**Loggie del Vaticano.**—Many improvements have been made in the third floor of the Loggie del Vaticano, in order to restore and preserve the famous pictures by Giovanni da Udine, Danti, Pomarancio, Paul Brill, &c. Professor Agricola directed all those operations with great satisfaction to the artists and connoisseurs.

**VENICE.**—Monument to Titian.—The municipal council of Venice has given orders for a monument to 'Tiziano Vecellio.'

**BOLOGNA.**—Monument to F. Francia.—The municipal council of Bologna has also given orders for a monument to Francesco Francia. Professor Baruzzi will be the sculptor.

**FRANCE.—PARIS.**—Academy of Fine Arts. Annual Solemnity for the Distribution of Prizes.—We have in our last number given the names of the artists who have received the prizes in the competition of architecture, sculpture and engravings. Here are now the names of those who have received prizes in the School of Painting. Subject, 'Samuel consecrating David.' First great prize, M. Victor Biennourry, 19 years old, pupil of M. Drolling. Second great prize, M. L. T. N. Duveau, 24 years old, pupil of M. Cogniet.

The assembly for this public ceremony was numerous and distinguished. Many celebrated persons of every nation were present, and among them, David, Mayerbeer, Carasfa, de Humboldt, de Fortia, Libri, Delaroché, Walekenær, Picot, Lebas, &c. &c. Before the distribution of the prizes, M. Raoul-Rochette, the secretary of the Academy, read the report upon the works sent by the French students at Rome. It was rather a severe one; and M. Delafuize, with many connoisseurs, affirms it was not just, principally regarding the delicious picture of M. Papety, a young artist of great hope. His work is original, and at the same time following the grand and pure principles of Art.

After the distribution of the prizes, M. Raoul-Rochette, according to the usual form, took the chair again, and delivered a lecture, or the eulogium of the sculptor Ramey, the friend of Prud'hon, the author of the statues of Napoleon, Kleber, the Cardinal Richelieu, and other public works of merit. The ceremony was ended by a "Cantata," a composition of a young artist, who received at the same time the prize in the musical department.

**The Portrait of the Count de Paris.**—Monsieur Noel had the honour of presenting to the King, Queen, Duchess d'Orleans, and Princess Adelaide, the drawing on lithographic stone of a portrait of the heir of the throne, the Count de Paris. M. Noel copied it from the picture by Winterhalter. The royal family appeared highly pleased with the work.

**PARIS.**—Singular Discovery.—A most interesting discovery was made the other day at the Museum of the Louvre. The details are given in a special memoir addressed by M. Letronne to the Academy of Inscriptions and Belles-lettres.

Connoisseurs have admired, since the year 1834, a charming votive statue in bronze in the Museum of the Louvre: they believed they recognised in it

the archaic style of the Greek artists anterior to Phidias. Ever since the statue was seen, a slight degree of efflorescence was observed at the fissures of the bronze, especially at the edges of the orifices of the eyes, which had once been covered with silver or enamel, but were now empty. Various means were tried to stop this efflorescence, but in vain: the continued corrosion threatened to destroy this beautiful remain of antiquity. At last it occurred to M. Dubois that, as the statue had been found in the sea, where it had probably remained for ages, it might be filled by mud, with saline particles which, preserving their humidity, caused the efflorescence. The idea being communicated to M. Caillieux, director of the museum, an experiment was immediately made.

The statue was sounded, and found to be full of a muddy substance which was still soft. Water was introduced at the orifices of the eyes, the only place, where it could be done, and, by repeated washings, a great quantity of mud impregnated with salt was drawn out, mixed with pieces of clay and brick, which M. Letronne considered to have been parts of the mould. At the end of the operation, the statue having been placed with the head downwards, there appeared at the opening of the eyes four small pieces of lead: these were with difficulty extracted from the narrow orifices, and one piece fell into such small fragments during the operation, that it was quite lost. The other pieces arranged by M. Dubois appeared to be fragments of one piece of lead, two centimetres in breadth and two millimetres in thickness. After being cleaned carefully the letters of a Greek inscription became visible. M. Letronne was applied to by the directors of the museum, and the results of his researches were given in the memoir to the Academy from which we extract as follows:—

1. The piece of lead contained the names of the artists who made the statue, of one of these names, which was on the lost piece, there remains only, the last letters "on"; the remainder of the inscription is—Menodates born at \* \* \* \* and \* \* \* \* Rhodian made (the statue).

2. It was rarely permitted to artists to inscribe their names on their works. These artists have placed their names within the statue, because it was a consecrated statue of Apollo placed as a public monument in the temple, being the produce of a tithe, as may be seen by the inscription enusted in silver on the left foot of the statue. In a similar case when the power of Pericles could not procure for Phidias permission to inscribe his name on his work, he consoled himself by chiselling his portrait as one of the heads on the shield.

3. The inscription was engraved, not in the usual manner on a square or oblong "tessera," but on a narrow piece of lead, calculated to pass through the orifice of the eye, the only means by which it could be placed in the interior of the statue.

4. M. Letronne is of opinion, from the inscription and also the style of the statue, that its antiquity is not greater than about 100 years before our era.

**PUBLIC MEMORIALS.**—CALVADOS.—The impulse appears great at present in the French nation for erecting memorials in honour of their great men. The council of the department of Calvados have given orders for a splendid monument to the memory of the lamented and gallant Admiral Dumont d'Urville.

**DUNKIRK.**—The council have ordered a colossal statue of Jean Bart.

**DEPARTMENT DE LOT.**—The general council have voted a sum, and have given the commission for the statue of J. Murat, brother-in-law of Napoleon and King of Naples.

**PAU.**—The noble marble statue of Henry IV., which had been for many months exhibited in the Court of the Louvre, has arrived at Pau, and the municipal council have determined to place it in the principal square of the town.

**Ancient Furniture.**—An interesting specimen is about to be added to the collection of antiquities in the Louvre; namely, a table presented by the Spanish Government to Henry IV. on occasion of his marriage. It was found in a garret in the office of the Minister of Commerce, and is being restored by his orders. It is curious in point of art as well as antiquity.

**M. G. Dauphin.**—The picture by M. A. Dauphin, which gained a gold medal at the close of the exhibition of this year, the subject being a Mater Dolorosa, has been purchased by the Minister of the Interior.

**GERMANY.—AUSTRIA.—VIENNA.—Exhibitions in Germany.**—The well-informed periodical "L'Alliance des Arts," confirms that all the exhibitions of painting in Germany have been far from brilliant. That of Vienna had almost nothing of importance—excepting some works by Bauer, Schnorr, and Steinmüller.

**PRUSSIA.—BERLIN.**—*The Artists and Works of Art in England.* 1 vol. 8vo.—Monsr. Waagen, the Director of the Royal Museum at Berlin, has published a very curious and interesting work, "Kunstler und Kunstwerke in England." (The Artists and Works of Art in England.) It is a book claiming attention from all connoisseurs, even from those who cannot partake all the opinions of the learned Director.

**SALZBURG.**—*The Statue of Mozart.*—The festival to celebrate the inauguration of the statue of Mozart took place with great solemnity. The concourse of visitors on the 1st had amounted to 18,000, and many thousands more were expected. We believe that all the conservatories and academies of music, from St. Petersburg to Naples, sent deputies. Among the noble visitors is the name of Lord Burghersh. The ceremonies commenced by the performance of the Mass composed by Mozart; after which the crowd moved to the spot where the statue was placed. The Chevalier Neukomm delivered a discourse, and the authorities proceeded to uncover the statue, which received universal applause. The idea it expresses is eminently beautiful and poetical. Mozart is resting one foot on a stone, and his head is turned upwards; he appears about to ascend to heaven, whose harmonies have already reached his senses; his mantle is falling off; his laurel crown is lying neglected at his feet, emblematic of indifference to the glories of earth. The statue was modelled by Swankhaler, and cast by Steiglmeier. The festival was protracted for two days, occupied by the performance of Mozart's music; the second day opened with the famous Requiem.

**LEIPZIG.**—*Congress of Architects.*—A congress of architects took place here on the 14th; the number assembled was 547. A place of meeting was fixed on for next year—Bamberg, in Bavaria. We believe it is the first meeting of architects that ever took place.

**DENMARK.**—**COPENHAGEN.**—*Thorwaldsen.*—The Commandeur Thorwaldsen has just arrived from Rome, in Copenhagen, in order to direct the museum called by his own name. The famous sculptor in April next will return to Rome, which he chooses to make his residence.

**RUSSIA.—WARSAW.**—*H. Vernet.*—The Emperor of Russia arrived at Warsaw the 1st of October. Among his suite was Horace Vernet. It is said that the celebrated French painter, who at present is in great favour at the Russian court, will accompany his Majesty in all his excursions.

#### COLOGNE CATHEDRAL.

It was briefly mentioned in our last number, under the head of Foreign Intelligence, that the first stone of the new works for the completion of this most extraordinary monument of medieval art and piety had been laid by the King of Prussia, with much ceremony. The importance of the building, the interesting nature of the event, and the intense interest it has excited throughout Germany, seem however to call upon us for something more than this short notice. Cologne Cathedral, if completed according to the original design, would unquestionably be the most wonderful and the most beautiful building in the whole world. For a long time the name and country of its designer were unknown. It would now seem, however, that the honour of giving birth to the author of it belongs to Belgium; a charter having been discovered, dated 1257 (the Cathedral was commenced 1248), showing that the monks of Cologne, in consideration of the services performed by Master Gerard, of St. Trond (*Gerardus de Sancto Trudone*), who directed the construction of their Cathedral, had assigned to him a certain estate of land.

The restoration of the choir, which has been more than 20 years in progress, having been satisfactorily effected, a firm determination to complete the building according to the original design, seemed suddenly to take possession of all Germany. The

King of Prussia was the most zealous in the cause (as he had been in perfecting the choir), and pledged himself for a large annual sum. Other potentates have followed the example, and private subscriptions in aid of the undertaking have been entered into, not merely in the various German States, but in Paris and Rome. September the 4th was the day appointed for the *Grundsteinlegung*, and a glorious sight it was to see the enthusiasm and the unanimity which actuated the large multitude assembled in Cologne on that occasion. The King, taking the mallet in his hand, uttered a noble speech, which nothing but want of space prevents us from presenting entire. "Here where the ground-stone lies," said he, "here by these towers, will arise the noblest portal in the world. Germany builds it: may it be for Germany, with God's will, the portal of a new era, great and good. Far from her be all wickedness, all iniquity, and all that is unguanine, and therefore un-German. May disunion between the German princes and their people, between different faiths and different classes, never find this road; and never may that feeling appear here which in former times stopped the progress of this temple.—ay, even stopped the progress of our Fatherland. Men of Cologne, the possession of this building is a high privilege for your city, enjoyed by none other; and nobly this day have you acknowledged that it is so. Shout, then, with me—and while you shout will I strike the ground-stone—shout loudly with me your city cry, ten centuries old, Cologne for ever!"

And then, while a thousand voices re-echoed "Cologne for ever!" the ancient crane on the top of the south tower was once again put into operation, and was seen slowly raising a ponderous stone!

The architect, E. Zwirner, calculates that a sum equal to £720,000 sterling will be required for the completion of the structure, and that it will occupy about thirty years—an amount of time and money (and both probably inadequate), which seems to render the noble desire of the German people somewhat doubtful. Let us hope, however, that the fear may be unfounded, and that this magnificent building may gradually gain its intended proportions—an emblem of unity, a worthy offering to God, and an ornament to the world.

G. G.

#### OBITUARY.

##### MONSIEUR DE SOMMERARD.

The world of Art has sustained a loss, in the death of M. de Sommerard, which will not be easily supplied. He had been, for some time, in declining health, but his labours were never interrupted. Even the day before his life closed, he was occupied in correcting some proof sheets of his great work on "Les Arts au Moyen Age." He died at the Hotel de Cluny, so well known to every lover of Art, as containing M. de Sommerard's magnificent collection of Antiquities of the Middle Ages.

The early life of M. de Sommerard was marked by many hardships: a soldier from the age of fourteen, his youth was passed in camps, and he made the campaigns of Italy and of La Vendée.

At the close of the war he left the army and entered the "Comptabilité Nationale." There he was distinguished by his industrious habits, and was named "réfrendaire" of the Court of Accounts. At this period, his circumstances being less limited, he began to indulge his love of Art, which chiefly showed itself in the patronage and influence, than by pecuniary assistance. Messieurs Gudin, the famous painters of marine subjects; Eugene Lepoittevin, also a marine painter, and of pictures "de genre" so piquant and clever; the unfortunate Gericault, and many others, were daily the objects of the friendly exertions of M. de Sommerard, to promote their success by every means in his power.

Later in life, when appointed "Conseiller Maître" of the Court of Accounts, finding his time more at his own command, he began to execute a plan which had long been the subject of his thoughts—his great work on "Les Arts au Moyen Age." He had formed a collection of objects of that period by slow degrees, adding to it piece by piece till it became the magnificent collection of the "Hotel de Cluny." To strangers it was an object of attrac-

tion; and numbers, especially of English visitors, were daily received by M. de Sommerard, with a courteous politeness peculiarly graceful in one whose habits of study were so noted. Here are the chess-pieces of St. Louis, in crystal and precious stones; the bed of Francis I., of carved oak; Venetian mirrors, armour, knives, armours, and tables—all of the middle ages.

M. de Sommerard's work is a description, with lithographs, of the principal objects of his collection, the whole being too numerous to be included. We have now before us a part of it, and so various and interesting are the objects represented, that they make us more acquainted—they show us more of the interior of the lives of the various classes of persons in those times—than almost any work we can name. The distaff, the knitting-needles, the chataine of some great lady, tell us more the magnificence and rich ornament which was the fashion of the times, than that piece of furniture which seems an armour so minutely and laboriously carved by the monks of Cluny, and presented to their abbot, speaks of the monastic quiet and small value of time among the inhabitants of the monastery. It is an advantage which a Parisian or visitor to Paris possesses, that he can test the correctness of every drawing by comparison with the object from which it is taken.

We hope, at no very distant period, to bring the whole of this magnificent work into more intimate acquaintance with the British public. It is one that we think—notwithstanding its great cost—could not fail to obtain considerable circulation in this country, if its merits were known; for it is a vast storehouse of intellectual wealth, an inexhaustible mine of enjoyment, and a prodigious source of information to the artist and the amateur.

It was the intention of the French Government to have purchased the whole of this fine collection, but a ministerial change has, for the present, deferred, and may doubtless long defer, this arrangement.

The Hotel de Cluny is itself full of historical recollections of Mary of England, the wife of Louis XII., of Charles Brandon Duke of Suffolk, Francis I., &c.

##### M. DAVIGNON.

This celebrated painter of letters, who has made for himself a reputation, in his peculiar style, that has rendered his name European, as well for his talents as for his careless prodigality, died a few days ago in the Hotel Dieu. His death was suited to his life. After too liberal potations, according to his custom, he mounted a ladder, lost his balance, and fell. He was carried to the hospital, where he died in a few days.

##### M. A. FLANDRIN.

M. A. Flandrin, the painter, is dead at Lyons at the age of 34.

##### MR. JAMES EGAN.

This excellent engraver, in mezzotint, died at his lodgings in Pentonville on the 2nd of October, at the age of about 43. He was a native of the county of Roscommon, in Ireland, and was undoubtedly the best artist in his particular department of the Arts which that country has produced. Of his birth and early history little is known; he was of humble parentage, and was entirely the architect of his own fortunes. In the year 1825, he was in the service of the late Mr. S. W. Reynolds, in a menial capacity; but here he was employed occasionally in laying mezzotinto grounds for his master, and received his first lessons in Art, which he was subsequently enabled to carry out in a manner that supplied proof of the natural energy and ability of his mind. He soon quitted his employment—which was little better than that of an errand-boy—and commenced his career as a ground-layer for engravers, "without a shilling or a friend." Of the latter, however, he obtained many before the close of his brief life; and had he lived but a few years longer he would have been recompensed by abundant occupation and corresponding wealth—wealth, that is to say, to a man of very moderate expectations and desires. "His intense application and earnest desire to learn," according to our generous informant, a brother engraver—"interested all who knew him." He worked on, willingly enduring hard labour and severe privations; but, at all times, with the proud spirit that distinguishes his countrymen, considering his necessities from his acquaintances, and looking forward, with hope, to the acquisition of



independence by his own unaided efforts. Alas! this exertion and this endurance was followed by the too common result. About eight years ago consumptive symptoms began to manifest themselves; other bodily ailments assailed the overwrought mind. His health sunk gradually under their influence; but in spite of sickness he laboured on, with the same earnestness as ever, when periods of temporary relief permitted him to do so, until death terminated his sufferings, and gave "the weary rest."

His latest plate is undoubtedly his best, and it realized all the hopes of his friends, concerning the reputation he was destined to acquire. The work, however—'English Hospitality in the Olden Time,' after Cattermole, published a few months ago by Mr. Moon—was finished under circumstances and in a state of health frightful to contemplate; and when to this consideration is added the fact that the engraving was from a *drawing*, it may be safely classed among the most successful achievements of modern Art; it has certainly not been surpassed, if it has been equalled, by any artist of his standing in the profession. Mr. Egan married when very young; he has left three children to lament his loss, and without a protector. Upon this subject we direct the attention of the generous and considerate reader to an advertisement which appears in another column of the ART-UNION. We are sure that the appeal in their behalf will not be made in vain.

#### MRS. SOYER.

We regret to record the death of this estimable lady and excellent artist. Her husband, M. Soyer, had accompanied the Duke of Saxe-Gotha to Belgium; where his wife was taken suddenly ill in childbirth, from the effects of which she died. Although her name is sufficiently familiar to those who have visited recent exhibitions, she was better known as Miss Emma Jones. Some of her pictures exhibited here were the subjects of very general admiration; and such of our readers as visited the last exhibition at Paris (where Madame Soyer was even more popular than in England), will recall with pleasure her picture in the style of Murillo, of 'The Two Israelites,' which received so much praise from the French critics. The devotion of Madame Soyer to the art which she so much adorned by her talents, is illustrated as much in the number as in the excellence of her works, which form the basis of a lasting and honourable fame. Although but 29 years of age when she died, she had already painted no less than 403 pictures. Many of them are in the possession of distinguished collectors in this country.

#### VARIETIES.

**THE ROYAL COMMISSION.**—Upon this subject we have only to report, this month, that many artists are actively engaged in preparations for "the competition." A very large number of cartoons have been supplied by the makers; and we know that the exhibition-room, be it where it may, will be full. We are still, however, more than doubtful as to our leading painters engaging in the competition; but in reference to this matter, one of paramount importance, we must entreat the indulgence of our readers until next month. The "precedents" are numerous; but they lie scattered through many documents, and are not to be brought together without time and considerable labour. We may premise, that they will be sufficient to remove the scruples of any artist, who is willing to "copy the old masters."

**THE LIVERPOOL PRIZE.**—The prize of £50 has been adjudged by the Liverpool Academy to J. S. Agar, Esq., for his picture, No. 93 in the Catalogue, of 'Christ and the Woman of Canaan.' Upon this award there will be two opinions; the work is, unquestionably, one of merit—of considerable merit; but to distinguish it as the best in the whole collection is as certainly going too far. In such cases, however, other considerations, of which we cannot be aware, may have been brought to bear upon the choice; the Liverpool Academy give the prize out of their own funds, and have, therefore, it may be, a right to follow their own inclinations. There is one point, however, that must not be left out of sight—they have selected

an historical painting, and not a picture *de genre*, for distinction; another proof of an increasing taste for the higher department of the Arts.

**THE ROYAL ACADEMY.**—The election of associate members of the Royal Academy will take place, as usual, early in November; we imagine on the 1st of the month. There are, we believe, vacancies for three, and therefore three new associates will be chosen. We have, of course, as every other person will have, our own speculations upon the subject; and we have heard several rumours in reference to it. There can be, we think, little doubt that the best among the candidates will be chosen. Several excellent and justly popular painters present themselves; the choice of Members will be a far more difficult task.

**PICTURE FRAMES.**—We direct the especial attention of all persons interested in this subject, to the frames for pictures manufactured by Mr. Bielefeld. They are of paper machée; and the advantages they possess over the ordinary composition frames are so strong and so numerous, that they must, inevitably, be brought into general use. First, they are cheaper; being about two-thirds of the cost—much less, indeed, where the frame is of large size; next, they will not "chip" in carriage; and next, they are so much lighter in weight, as to supply an important item in their favour to those who are in the habit of transmitting large pictures from one place to another. This remarkable "lightness" is indeed desirable every where; for in many rooms, where the walls are thin or aged, it is impossible to hang large pictures in the usually ponderous frames. To exhibitors in provincial exhibitions these are no ordinary recommendations. But we refer chiefly to the appearance of these frames, which interests the collector as well as the artist, and, indeed, all persons who adorn their homes with pictures or prints, be they many or few. They look exceedingly attractive, and are in reality as much so as if they had passed through the hands of the carver, and been produced at about ten times the expense. The gilding tells with very brilliant effect; and, no matter how elaborate the pattern may be, they have a clearness and sharpness that we have seldom, or never, seen obtained in composition. Now that so many frames will be required for the prints about to be issued by the several Art-Union Societies, we conceive we may convey useful information to thousands, by recommending them to examine these frames; the patterns are infinitely varied; some have been designed expressly to meet these particular purposes; and their advantages are so obvious as to be at once appreciated by all by whom they are seen.

**"NATIONAL" ART-UNION.**—A plan is in agitation for establishing an Art-Union upon a scale of immense magnitude; having reference first to the distribution of pictures, in the usual manner, and next to the circulation of engravings, in accordance with the ordinary mode; but having some peculiar features by which its projectors expect to obtain the suffrages of a mass of parties in all parts of the United Kingdom. These are, if we are rightly informed, the forming an exhibition of the prize pictures, previous to drawing, in every town of note in England, Ireland, and Scotland; and so conveying a knowledge of British art to places from which it has been, hitherto, excluded; or where, at all events, it has made but limited and partial way;—and next, to remove the leading difficulty with which existing societies have to contend, and which forms a great barrier to their usefulness, by supplying to each subscriber a print at the time of his subscribing. This is, in fact, its leading mark of originality; and to do this effectually, we understand, arrangements have been made with Mr. Moon for the purchase of several of his plates; among others, of the two magnificent ones, engraved by Miller and Willmore, from Turner's pictures of "ANCIENT" and

"MODERN" ITALY, now on the eve of finish; prints that certainly, up to this time, would have been published at—and have been worth—two guineas each. It is proposed to give one of these prints to each subscriber; and to give him also his "chance" of a prize of some modern picture—the number and value of the collection of picture-prizes to depend upon the sum subscribed. LONDON is to be the grand dépôt; but branch societies, under proper jurisdiction, and with proper agents, are to be established in nearly every town of the United Kingdom. We merely give these "facts" as we have heard them, believing them to be correct, without being at present enabled to consider the "Plan" in all its huge and momentous bearings. Certainly it will, if carried out effectually, judiciously, and honestly, produce a complete Revolution in Art; for it will accustom the public to obtain for the sum of a guinea (or rather for half-a-guinea—half, it is understood, being devoted to the purchase of prizes) a print such as they have been accustomed to pay two or three guineas for. In numbers, however, there is strength; a large circulation of any work enables the producer to offer each copy at a comparatively reduced price; and we know that in the case of the Annuals great astonishment was at first excited by the selling twenty prints for twenty shillings, each of which would, a few years ago, have brought the whole sum. It is scarcely needful to observe, that this extraordinary change will be the result of the invention of the Electrotypes—an invention that is no doubt likely to render the finest productions of the burin as easily accessible as the commonest prints. We reserve our opinion upon the whole project until we have obtained more satisfactory information concerning it; but it will be perceived that we have a disposition to encourage it; first, because we believe it will be wise to direct a mighty stream into a safe channel; and next, because, come the design from what quarter it may, we shall rejoice to see fine works of the painter and engraver brought within reach of the multitude, the only sure way to improve the general taste, to elevate and instruct the universal mind, and to induce a strong desire (that will inevitably be gratified) to obtain things even yet better. For many years past, cheap and good Literature has been amply supplied; the researches of science may obtain for us Art, also cheap and good.

**PUBLIC PORTRAIT.**—A portrait, Bishop's size, of Mr. William Menzies, an accomplished musician and "estimable Scot," has been recently painted by Mr. Alexander Chisholm for the club of "True Highlanders," a benevolent society. The likeness is striking, and the Highland dress and arms, in which the figure appears, afforded the artist opportunity for imparting pictorial effect, in which he has been very successful. Besides the fidelity of the likeness, the painting is decidedly good. The pattern of tartan is the remarkably showy, but well arranged, *sett* which, as worn by Sir Niel Menzies's clan, attracted so much attention during the late gathering at Taymouth. The portrait was procured as a testimonial of respect by the personal friends of the gentleman, and they gave it for preservation to the club, of which he is the oldest member, and has been the staunchest friend. The ceremonial of presentation was interesting. About 300 individuals, comprising a number of respectable ladies, were present, the members and many others wearing the national costume, which gave an imposing effect to the assemblage. After delivery by the deputation, and acknowledgment by the chief in an appropriate reply, the picture was hung up in a suitable position, amid the loud sounding notes of "Faillé Meinlich," or the Menzies's Salute. No more mutually-pleasing mark of esteem can be shown than in thus obtaining and bestowing the portrait of a valued friend. It is gratifying to the individual who has his "veritable effigies" preserved in an institution, the success of which he laboured to

promote. It is a disinterested and lasting tribute to worth, and a judicious employment of the artist's skill. A portion of the funds of societies which are expended on transient and unimportant objects might be laid out with much propriety in obtaining portraits of their most distinguished benefactors. If one was taken periodically, in process of time an extensive collection might be formed, which, to the members, would be always interesting and honourable; and the claim to such distinction being decided by vote, an emulation would be excited which could not but have a happy effect on the general interests of the association.

**THE CHAPEL ROYAL, WINDSOR.**—This beautiful chapel has received the adornment of a large west window, and another of stained glass in the choir. A writer in the *Times* thus refers to the old condition of the west window, and describes its present state:—"In the year 1774, the Rev. Dr. Lockman, canon of Windsor, collected, from various parts of the chapel, a great number of detached figures in stained glass. These were placed in the compartments of the great west window on a ground of plain white glass. The number of figures not being sufficient, however, to fill the whole of the openings, the glazier ingeniously composed some trellice patterns, which were formed in colours of the most discordant kind, to fill the remainder. The ramifications of the arched head were occupied by plain surfaces, chiefly of glaring orange and purple stained glass; yet with all these violations of good taste, perpetrated at the expense to the then chapter of £600, there was a certain degree of effect produced, particularly at sunset, which gave great brilliancy to the architecture. In the new arrangement by Mr. Willement, the whole of the ancient figures have been repaired, and instead of the crude ground of white glass, on which they were placed, each compartment has a dispersed ground of warm yet quiet tint, with an architectural frame to each, formed by a base, columns, and enriched canopy, corresponding in design with the style of the chapel. Ten ancient figures, and as many entirely new, have superseded the formal and unmeaning patterns of the glazier. The lowest range of openings being considerably higher than the others, that space is now occupied most appropriately by a long label inscribed with the prayer, "God save our gracious Sovereign, and all the companions of the Most Hon. and Noble Order of the Garter." Within the arched head of the window the four principal compartments are filled by the initials, crown, and badges of King Edward III., the founder of the Order of the Garter; of King Edward IV., who began the erection of the present chapel; of King Henry VIII., who completed it; and of Queen Elizabeth, in whose reign so many additions were made to the Castle. The smaller openings are strewn with the Tudor devices on rich grounds of ruby and garter blue; in the centre, above a sculptured panel of the royal arms, are placed in stained glass the arms of the patron saint, with the initials of Sanctus Georgius; and above these, in the extreme apex, the sacred monogram I. H. S. By these judicious alterations, the whole surface of the window has become replete with the richest tints, sufficiently varied to obviate any monotony, and producing, with the greatest fulness of tone, an entire absence of that unseemly glare which too often pervades almost all modern attempts in this class of art. The arrangement conduces essentially to develop the great beauty of the stonework, a point most sadly neglected in most cases."

**MODELS IN CLAY.**—In reference to this subject, last month, we committed an error which we are anxious to rectify. The address of SANGIOVANNI is Nassau-street, Middlesex Hospital, and not Wardour-street. Notwithstanding this mistake, we are glad to find that we have induced some persons to visit his studio—the studio of an excellent artist, whose claims are of an order that will be readily admitted and acknowledged.

## THE STUDY OF ARCHITECTURE.

The increased attention paid at this time in England to the study of architecture; the interest in the protection of ancient buildings exhibited by various classes of society, and the dawning desire apparent on the part of the public that all new national buildings should be worthy of the country and the age, are amongst the most gratifying signs of the times, and can hardly fail to lead to most satisfactory results. Foremost amongst the means conducing to the good end in view we have always regarded the appointment of Professors of Architecture at King's College and the London University; and it was therefore with no common anxiety that we attended the introductory lecture of Professor Donaldson at the latter institution, on the 17th of last month, desirous to learn, in the first place, the spirit in which he would enter upon his most responsible office, and, in the second, the manner in which it would be recognised and supported by the profession generally. The result was in both cases most gratifying. The address was eloquent, instructive, and high-toned; and the theatre was crowded by an audience of no ordinary character, embracing nearly all the most distinguished members of the profession. Apart from the occasion itself, it was an opportunity of acknowledging, in some degree, the obligations which the profession are under to Mr. Donaldson for his strenuous efforts in establishing the Institute, which we were glad to find was not disregarded. We will not attempt to follow the whole course of the lecture, as it will doubtless be published, and so placed within the reach of all our readers, but must content ourselves with referring to some few passages in it. Tracing the general progress of architectural history, the lecturer pointed out briefly the peculiarities of the buildings of various countries, described some of the stupendous monuments of the earliest times still remaining, and showed the value of these relics as recalling the memory of past events with intense effect, and acting as so many pages of history to develop the progress of the human mind. "Who is there that has visited the Tuscan capital," said he, "and has not been struck with the frowning aspect of the Florentine palaces? Immediately the mind reverts to those times when the Bianchi and the Neri, the Guelph and the Ghibellini, divided into two factions every street—very street; when the citizens deluged the roads with their blood; when every dwelling was in fact a tower of defence, and every palace a fortress. The rings still remain to which were attached the horses of the troops, the iron fastenings whence waved their banners, the massive lanterns which served to guide the steps of the retreating partisans."

The Egyptian temple, with its avenue of sphinxes leading to the sacred precincts, its enormous pylons, magnificent court, and densely-columned hall, was admirably described and illustrated, as also were the glories of Athens, and the sublime darings of the Middle Ages.

Of Style, the lecturer remarked, "it may be compared to language in literature. There is no style, as there is no language, which has not its peculiar beauties—there is no one that can be safely rejected. A principle reigns in each, which the architect may happily apply with peculiar fitness on some emergency." The necessity of recurring to first principles, and of investigating those laws which govern taste, and must be discoverable in the wondrous buildings which, whether in Egypt, Greece, Rome, Asia, or Modern Europe, have commanded the admiration of succeeding ages, was pointed out. "Never were they more needed than now," observed the lecturer, "for not only our own school, but those of our Continental neighbours, have reached a most critical period. We are all, in fact, in a state of transition. There is no fixed style now prevalent here, or at Paris, at Munich, or Berlin. There is no predominant predilection nor acknowledged reason for adopting any one of the old styles of Art. We are wandering in a labyrinth of experiments, and endeavouring, by an amalgamation of certain features of this or that style, to form a homogeneous whole with some distinctive character of its own."

The different departments of construction were touched upon, and the necessity of practical knowledge forcibly pointed out. Architecture is essentially composed of two divisions, imagination and

reason. Deprive it of the element of taste, it assumes the form of mere mechanical science. Take away its element of sound construction, its flights in the region of fancy degenerate into wild caprice and extravagance, having no ennobling end or object. The subject will accordingly be divided into two courses—Architecture as a Fine Art, and Architecture as a constructive science; and, if the prospectus published by Mr. Donaldson be fully carried out, they will be treated in a more perfect manner than has ever yet been attempted.

## THE TEMPLE CHURCH.

This renovated edifice will be opened for public worship on Sunday next, the 6th of November, by the Rev. Mr. Benson, the Master of the Temple. For some days past it has been thronged with visitors, although it is still in an unfinished state. The repairs were commenced in 1840; and the immense expenditure required has been jointly borne by the two Societies of the Inner and Middle Temple. We extract from the *Times* the following graphic and circumstantial account of the changes the venerable structure has undergone:—

"Those to whom the Temple Church was familiar in its late dress of plaster and whitewash will scarcely recognise the ancient structure in the gorgeously decorated appearance it now presents. The repairs were commenced in 1840. The dilapidated state of the building, in great measure, owing to the reckless manner in which the walls and pillars had been overlaid with heavy monuments, rendered these works necessary, and, in accordance with the improved taste now prevalent in the public mind, the benches were let to extend the mere repair into a restoration of the building as nearly as possible to its original state. The architect who commenced these works was Mr. Savage; but, owing to some differences between that gentleman and the building committee of benchers, the charge was transferred to Mr. S. Smirke on the part of the Inner Temple, and Mr. S. Burton, on that of the Middle Temple. It is, however, due to Mr. Savage to state, that the plans prepared by himself have been in a great measure carried out by his successors."

"THE ENTRANCE PORCH is for the most part new, the excessively ornamented old doorway having been partly renewed, and the remainder re-worked and restored."

"THE CIRCULAR NAVE.—The six clusters of old Purbeck marble columns, which formerly supported the whole superstructure, have been removed, and new columns of the same material substituted. The ceiling of the centre part (a truncated dome of comparatively modern erection) has been taken down, and a new oak vaulted and grained ceiling substituted, painted by Mr. Willement, strictly in accordance with the style of the period. The whole of the walls, arches, and aisle vaults have been reworked, and new polished marble shafts substituted for the old columns. The sculptural figures of the Knights Templars have been restored in the most perfect manner, and will again occupy their former positions."

"THE TRIFORIUM OF THE NAVE has been converted into a depository for nearly all the monuments which formerly disfigured the walls of the church. This gallery, common in all cathedral edifices, now forms a handsome promenade of 12 feet wide and 15 high round the circle, the mural tablets of most of the eminent lawyers of the last two centuries being carefully arranged on either side. They are much better seen than formerly, and form an interesting collection of monumental sculpture."

"THE SQUARE CHANCEL.—This part of the church, hitherto filled with pews, which concealed the bases of the marble columns (themselves hidden by a thick coating of plaster and paint, through the over-anxious desire to efface all emblems of the Popish faith on the part of the Protestant lawyers shortly after the Restoration), and encumbered to a height of eight feet from the ground with oak wainscotting, shutting out the view of the elegant marble pinnacles on the south side of the building, has been entirely cleared of these unsightly additions. The huge pulpit and organ-screen are also removed, and a new and elegant gallery for the reception of that instrument has been erected on the north side, occupying one bay, with a vestry beneath. The walls of the latter small apartment are studded with monuments, among which the most conspicuous are those of Lord Eldon, Lord Stowell, and Oliver Goldsmith. The north and south aisles are well divided into five compartments; the eastern division will be occupied by the benchers' ladies, and that adjoining by the benchers themselves, every seat having distinct and elaborately carved elbows. The two next are occupied by the barristers, and the remaining division by the barristers' ladies. The members of the Inner Temple will occupy the south, and those of the Middle Temple the northern side of the church. The whole of the centre is fitted up with seating for the students, in the cathedral style of arrangement. The most prominent object on entering the chancel from the western porch is the triple-lancet window over the altar. This beautiful specimen of stained glass, di-





### THE CASTLES AND ABBEYS OF ENGLAND.\*

There are few subjects connected with our country of more general interest than this; and none that afford better materials for the artist. "They stand," to borrow a passage from the author of the work, "like monumental pillars in the stream of time, inscribed with the names of England's chivalry and early hierarchy, whose patriotic deeds and works of piety they were raised to witness and perpetuate." Many of them are still perfect—inhabited by the descendants or the successors of the founders; others are glorious in their ruins, every stone of which has a tradition, and every aspect of which affords a rich treat to the painter. We hailed the appearance of this work as a valuable addition to our illustrated literature: it might certainly have been better done; but it has been well done. There are artists more worthy to be intrusted with the pleasant task; but those who have been employed are not unworthy; and we have, undoubtedly, a book in all respects useful, agreeable, entertaining, and instructive; with a vast deal of information so judiciously blended with the romance of history, as to render the volume exceedingly attractive; independently of its pictorial embellishments, all of which are remarkably faithful, have been well selected, and are skilfully engraved. Dr. Beattie, whose previous works have attained high and deserved popularity, has not, indeed, aimed at that which his plan did not require—originality: he has gathered the gems of the old chroniclers, and strung them carefully together; describing the ancient state and the modern condition of the places pictured, in an easy, graceful, and intelligible style; so that the less initiated, as well as the more learned, reader may derive profit from his descriptions.

Our principal object is to introduce into our columns some of the illustrations of this work, which the courtesy of the author has permitted us to do; and which may advantageously occupy our pages, at this season of the year, when matters of more immediate importance do not press upon us. We shall, from time to time, pursue the same course in reference to other works; for, after all, it is by means of these illustrated volumes that the public generally will be taught to appreciate excellence in the Arts. The more of them that

\* By William Beattie, M.D., &c. &c. Volume the first, illustrated by upwards of 200 Views, taken on the spot. Publisher, J. Mortimer.

are published, the better; and it is highly essential that a strict watch should be kept over them—so that they may be made really to improve the general taste.

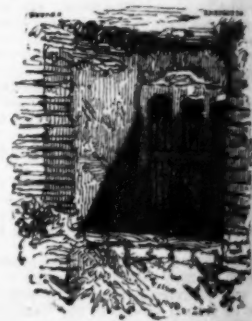
We have selected the engravings more with reference to the desires of our own readers than to their superiority among the collected series. The places described are those which artists ought to visit; and, if they do so, they cannot have a more useful guide and companion than this book. The appended engraving (below) is of Arundel Keep—the keep of one of the most famous of our English castles. It is now, although for so many ages the residence of a warlike garrison, abandoned to the owls and the bats.

The history of the castle, and of its lordly possessors for centuries—the Howards—has been written in a most agreeable style. It is full of racy anecdote, and the descriptive details are clear and comprehensive.

As a companion to this print we introduce the Keep of Carisbrooke Castle, of which a valuable history is given, referring chiefly to the stirring events of the reign of Charles I.

The other prints which illustrate this ruin—besides the steel engraving of 'The Castle from the North'—are 'The ancient Gate,' 'The ancient Donjon,' 'The Flag-staff Tower,' 'The Norman Gate,' 'The Garrison Well,' 'Queen Elizabeth's Tower,' 'The Apartment occupied by Charles I.,' the Window, one of the iron bars of which "he

sawed through with his own hands," and the 'Wicket of the Castle.' The two last named we transfer to this column.



We next select two views of the interior of Eltham Palace. The first pictures one of two recesses at either side of the dais, at the north end of the building. Each of these recesses still contains a beautiful bay window, the stone-work of which remains in a very perfect state.





The interior was, until lately, used as a barn, and in this state it has been very skilfully copied by Mr. Prior. When we last saw it—a few weeks ago—it was devoted to a purpose even less worthy: the corn and hay had been removed, and the noble hall was filled with lumber—broken bits of machinery, worn-out farming tools, and logs of decaying timber.

The history of the Royal Palace of Eltham is full of romance; and, though nothing of it remains but its banquetting hall, there is sufficient to indicate its former grandeur and beauty. Those by whom it has not been visited will do well to examine this interesting record of the olden time—taking Dr. Beattie as a guide: they may within an hour reach one of the richest stores of the picturesque accessible to dwellers in the metropolis. It is a keystone upon which the imagination may build.

Another of the most striking and interesting localities of London is pictured in this book—the old Abbey of Waltham. It was formerly very extensive, covering many acres of ground. This gateway and the church are now, however, all that remains of the once noble edifice. Its glories are with the past.

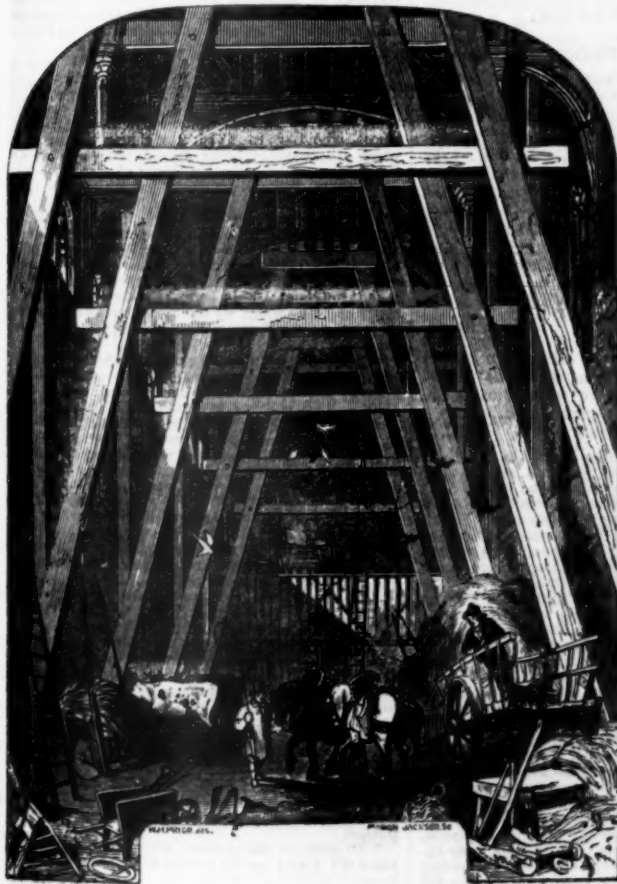
Not so with the ancient Abbey of Tewkesbury; where restoration has been at work, and where modern renovation is strangely mingled with picturesque remains. The western portico, here engraved, is considered "the grandest in England for extent and effect." "It exhibits in various instances a gradual alteration of style, from the early Norman to that at the close of the fifteenth century. In the principal feature, the entrance doorway, there is a remarkable difference between those in England and upon the Continent. The German and French portails forms nearly one half of the total space, and is surmounted by a circular, or rose window, of vast diameter"—while in the instance before

us, as also at St. Albans, the doorway bears no relative proportion to the magnificent window which rises above it. The ancient Abbeys of England are all of them deeply interesting; they are essential parts of the history of our nation; some of them, indeed, supply us with nearly all we know of our warlike ancestry. They form, therefore, valuable "studies" for all classes; but to the artist more especially.

The next engraving we select is of an opposite class—"The Queen's Chamber at Kenilworth," with the famous 'Dudley Chimney Piece.'



There are few of the old baronial houses of England so full of interest as that of Kenilworth—its history is, indeed, a romance. It is here written very circumstantially: the most striking and startling anecdotes connected with it have been culled from the old chroniclers; and it has been largely illustrated by the pencil of the artist.



## THE ART-UNION OF LONDON.

This being the time at which many artists are making their sketches and arranging their pictures for the ensuing season, we deem it incumbent on us to press upon their attention the large sums of money likely to be provided by this Association next year, for the advancement of the Arts, in order to encourage them to produce pictures worthy of the British School, and so to insure to the prizeholders a better field for choice than has hitherto been found. The sum appropriated by the Art-Union of London at the last distribution for the purchase of works of Art, namely, £3900 (and which was increased by the prizeholders to about £10,000), was divided as follows:—

For the purchase of sixty works of Art of the value of ten pounds each, forty works of Art of the value of fifteen pounds each, forty-four works of Art of the value of twenty pounds each, thirty works of Art of the value of twenty-five pounds each, twenty-six works of Art of the value of thirty pounds each, twenty works of Art of the value of forty pounds each, fourteen works of Art of the value of fifty pounds each, ten works of Art of the value of sixty pounds each, eight works of Art of the value of seventy pounds each, six works of Art of the value of eighty pounds each, six works of Art of the value of one hundred pounds each, three works of Art of one hundred and fifty pounds each, two works of Art of the value of two hundred pounds each, one work of Art of the value of three hundred pounds, and one work of Art of the value of four hundred pounds.

For the next year this same amount, if not more, may be safely calculated upon; and we do therefore urge on the artists of Great Britain, especially the younger members of the profession, the importance of making a right use of the advantages here held out to them. Let them sit down resolved to do their best, vigorously study and work out their subject, and aspire rather to produce one good picture, than many inferior ones. What the Committee said to the subscribers in their last Report may be usefully reflected on by artists:—

"To appreciate the highest efforts of Art, education and study are necessary. The power to do this, and the manifold delights this power brings with it, do not come by inspiration, but must be sought for diligently. All can comprehend the merit of a faithful imitation of a familiar object,—most persons can value representations of special and individual nature, so to speak. These however, useful and delightful as they may be, are not the works which elevate the beholder and immortalise the artist; it is universal and general nature which Genius grasps and delineates,—which exists everywhere in parts, nowhere as a whole,—which, when represented, is called the Ideal, but is, in reality, Nature freed from the disfigurement of accidents and circumstances, viewed at large and from on high."

We would further quote the termination of the same Report, and will then leave the matter in the hands of those to whom we appeal, satisfied that they will not misunderstand our remarks, or attribute them to any but the best motives:—

"To the Artists of the United Kingdom generally, your Committee, in concluding their Report, would point out the present scheme of prizes as an index in part of what the Art-Union of London may expect to require next year; and they venture to express a hope that efforts will be made to produce, not merely pictures for the wants of to-day, but works for posterity. Simply a pecuniary return for his labour and ability cannot be the aim of a true artist, of one proud to say, 'I too am a painter.' To induce new ideas and images, to uphold and inculcate the beautiful, to influence the growing mind of a country, to enlarge and elevate the enjoyments of the world; these are the motives which lead to fame, and may end in immortality. Let, then, our artists, in applying to the task so prompted, address themselves to the mind, and, satisfied that their endeavours will not now pass unregarded, find their chief delight in the production of truth and beauty, and know no higher reward than the exercise of their art. Every step forward will be a source of increased gratification, and every fresh triumph will make succeeding triumphs more easy."

By reference to our advertising columns it will

be seen that the Committee have offered a premium for a series of ten outline designs, 12 inches by 8 inches, illustrative of some epoch in British history, or of some English author. The qualities aimed at are simplicity of composition and expression, and correct drawing. In the event of obtaining a series of fine designs, of which we think there can be little doubt, it is proposed to engrave them, and present a copy, bound as a book, to each subscriber of some one year, in lieu of the annual engraving. This step, which cannot fail to produce much good; is likely also to be popular with the subscribers.

The Committee further give notice of their desire to purchase for £30, from one of the next exhibitions, a figure, or group, 15 inches high, carefully finished in plaster, for casting in bronze. We have no doubt our sculptors will respond to the call.

For the bronzes which were distributed at the last meeting, Flaxman's fine group, 'The Archangel Michael and Satan,' was selected. It has been reduced by Mr. Edward Wyon, and is ready for casting, so that prizeholders entitled to it may expect to receive their copy in a few weeks. A group by Sir Richard Westmacott, 'Nymph and Child with Butterfly,' is to be reduced for 1843; and the group now advertised for will probably form the subject for the year after.

With respect to the engravings, we are glad to find that there are three in a forward state of preparation, and a fourth commenced. 'The Saints' Day,' however, intended for the subscribers of 1841, should have been ready for printing from in March last; indeed the engraver, Mr. Chevalier, had bound himself to complete the plate by that time. Even now it remains unfinished, to the great annoyance of the Committee, and the no small discredit of the engraver, who is, and must have been, aware how important it is that the Committee should keep faith with the subscribers. It is to be hoped Mr. Chevalier will no longer delay the completion of his work.

## CORRESPONDENCE.

## THE CARTOONS.

TO THE EDITOR OF THE ART-UNION.

SIR,—In the Report of the Commissioners on the Fine Arts (p. 34) I observe the following remark:—"The details given by Armenini on the preparation of the cartoon (l. 2, c. 6), and on the practice of fresco, are the more valuable, because they were derived from his own observations of the methods employed by the best masters." Having obtained a sight of Armenini's work, I have found the above reference to be correct, and beg to offer you herewith a translation of the chapter on cartoons. There is perhaps little novelty in the methods described, but there is a satisfaction in knowing from an authentic source how the great artists worked. The first edition of Armenini's treatise, "De Veri Precetti della Pittura," is dated Ravenna, 1587; but many of the observations appear to have been made during the author's youth, at a much earlier period.

Yours, &c., I.

"In the hands of those who labour in the right direction, and who spare no pains to render their works complete, cartoons are found to be so useful, as a preparation for pictures, that the execution of the latter afterwards appears comparatively easy. For all sketches, drawings, studies from living models, in short, all kinds of preliminary labour and research, are undertaken with a view to the thorough execution of the cartoon in which they are combined. And to speak the truth to those who think such labours unimportant, and who, if they do undertake them, despatch them carelessly, I say that such persons seem to take effectual means that their productions should be lightly esteemed by intelligent judges, and give the most open proof that they have little love for their art, and perhaps none for their own honour—a point assuredly to be regarded as highly as any other."

"In a well-finished cartoon we find the real difficulties grappled with in every particular, so that in following the forms thus arrested, the artist proceeds securely, having before him a perfect model of all that he has to do. In fact, the cartoon may be said to be the work itself without the colours; and for this reason we always find it completed with all possible industry and study by Michael Angelo, Leonardo da Vinci, Raffaello, Perino (del Vaga), Daniello (da Volterra), and other excellent artists. And I may here be permitted, having inspected the examples myself, to give such works the praise of consummate mastery; I appeal to the many specimens which are preserved in different cities, and

in the collections of inhabitants of rank, who justly set the highest value on them."

"The following is the usual mode of preparing and executing the cartoon. Having ascertained the dimensions of the space where the painting is to be, sheets of paper of the proper quality are pasted together, so as to form the size required. When dry, paste is again to be applied about two fingers' breadth round the edges, and the paper is then to be fixed to a clean wall. While the pasted borders are moist, water is to be sprinkled in the centre of the paper, which, in this damp state, may be properly spread; then the surface, when dry, remains equally strained."

"The paper is then accurately squared, the divisions being made to correspond with the number of squares in the small drawing, and the design is carefully transferred with all its details to the cartoon. Some artists disapprove of this method of squaring, asserting, frivolously enough, that they thus lose the spirit of their first design; and that it would be better to draw at once on the large space, trusting to the eye alone. This supposed advantage is not worth considering; for, however accustomed any painter may be to draw in large, it will hardly be denied that in executing a composition of about a palm in length, or a little more (for such is the usual size of a sketch), to ten or sometimes twenty feet, it is much easier to transfer it by means of squares, than without such an aid; not to mention the perspective appearances and the architecture, all which are defined according to rule in the small drawing, and hence are easily transferred, in the same proportions, with little trouble. Why then do we counter useless difficulties, when the general forms are already fixed, and not only the general forms, but the place of every particular object? the artist having the certainty of their being in their true relative positions, without any confusion of lines; for the multitude of lines commonly sketched, even by the most expert draughtsman, before the satisfactory form can be created, is thus avoided."

"It is right, however, to observe, that no one should depend so entirely on his first small drawing, nor on the enlarged outline in the cartoon, as not to exercise a due criticism, and to correct the forms accordingly. We have examples enough that in small drawings great errors may lurk undiscovered, but in large works every minutest incorrectness is exposed. On this account repeated investigation and correction are necessary, without caring about the relation of the lines to the squares; and this is the method which I have seen and studied again and again in comparing drawings and cartoons by Raffaello, Perino, Giulio (Romano), Daniello, and Taddeo Zuccaro, and by other excellent artists who are still living, and who all confirm the truth of what I have stated."

"But to return to the cartoons: they are executed in various ways and with various materials, as I have already observed in speaking of small drawings (l. 1, c. 7); and although few are executed in water-colour, there are very finished examples in the other media. Those who like to finish their drawings on white paper—the outlines being transferred as before described—might shorten the labour of producing their shadows, by means of a small bag of powdered charcoal or black chalk; with this they should pass over the shadows lightly, repeating the operation for the darker shades. The tint should be so spread in different degrees as to cover more than half the picture, and the artist should then proceed to hatch on these flat shades with pointed charcoal or black chalk, repeating such hatching throughout. This is to be done with that dexterity and care which we see in the works of practical masters, as it affords evidence of expertise in good drawing."

"But besides the small drawing, which we suppose to be kept at hand, another and a more important kind of study is now required before the work can be completed. This consists in again resorting to all the means which are necessary in order to attain the most certainty and intelligence in forms; the materials are derived from nature with the aid of accurate style, and from small models, as elsewhere described. (See l. 2, c. 5, where the use of small clay or wax models, to assist in studying the whole composition, is described.) Figures thus finished are found to have more force and roundness than they start from the cartoon, and artists, according to their industry and knowledge, may attain this excellence by adopting the thorough method of study here pointed out."

"The same means are employed for cartoons on tinted paper; but, in this case, it is sufficient, after hatching in the shadows, to rub them into a mass with the fingers, or with a piece of dannel or linen; this method adopted by many before giving the last finish. It now remains to add the lights; this requires to be done with judgment, so that they shall express the highest points of relief, with that moderation and management which we observe in good examples. They make pastels of fresh plaster of Paris with an equal quantity of white-lead (ground in water), and then rub the lights great vivacity. Others prefer using colour, but tailor's chalk, while others again add white-lead to this for the lights on the most prominent points. Of these means every great work in drawing is accomplished."

"To preserve the cartoon, when it is finished, trace the forms on the surface to be painted, by the use of common ink; see l. 1, c. 7. The ordinary Italian ink is, or soon becomes, of a brown colour."



made is to puncture the outlines with a needle, placing another cartoon underneath, which remains perforated like the upper one; and this punctured paper serves to poise the outline as occasion requires, especially on fresh line. Many, however, are not so nice, but trace the cartoon itself; this is still kept as a model, being fitted for the purpose, while the picture is executed in colours.

"I have now, I believe, treated with sufficient clearness all those modes of drawing which I promised to explain, as the most necessary and easy, for the use of those who desire in a short time (*sic*) to become excellent; by putting them in possession of every convenient resource for difficult undertakings."

#### THE OLDER MASTERS.

SIR,—I avail myself of the medium of your useful periodical to make some inquiry about Richard Wilson, R.A.; J. H. Mortimer, A.R.A.; B. Vander Gutch, and J. Cleveley. All these artists have left behind various works of their respective merits, and of each we find some literary memoranda in the dictionary by Bryan, "Edwards's Anecdotes," "Cunningham's Lives of Painters, Sculptors, &c.," but I seek in vain for the information required in the published memoirs of these and of many other writers on the Arts.

First of Wilson. I wish for accounts of some of his best portraits, and where they may be seen? his intimacy and association with Mortimer; and in what pictures by the former were figures painted by the latter? if there be any record or tradition of Wilson having painted a full-length portrait of Mortimer? This picture has been in my possession many years; and is a most valuable specimen of the artist, both in portraiture and in landscape. It is evidently a work of elaborate execution, in the face, hands, character, and colouring, whilst its landscape is in the finest and best style of the once unfortunate but now duly appreciated artist. The late Prince Hoare, James Christie, and Sir Thomas Lawrence, regarded and spoke of it as a work of unquestionable merit and beauty. There can be little doubt but it was a memorial of friendship, and worked up *con amore*. I am preparing to print a short essay on this picture, with a small lithographed print of it.

By Vander Gutch I have a series of twelve small pictures, representing so many incidents in the adventures of Hudibras. They are slight, but smart, vigorous sketches, coloured in the true Venetian style, and some of them are equal in character, composition, and expression, to any works of the best masters. They certainly far surpass the designs of Hogarth for the same author; yet I do not meet with any reference to this series of pictures, or to other designs by the same master, in Bryan or Edwards.

Of Cleveley I find but very little recorded, yet, from a small picture in my possession, it is clear that he painted sea-pieces in a style superior to any of his contemporaries, and approaching the best works of A. Vander Velde. It represents a single vessel, riding on a gentle surge, with a dark sky, a distant piece of coast scenery, &c.

JOHN BRITTON.

Burton-street, London.

#### "OLD" PICTURE SALES.

SIR,—You have often warned your readers against giving credence to the shameless deceptions practised upon the public by a certain class of picture-dealers, in palming off upon them the vilest trash as genuine examples of the old masters.

An instance of this kind has just occurred in this town. A large number of paintings were offered for sale on the 12th inst., as you will see by the catalogue enclosed: the title-page of which states them to be "The private Gallery of First Class Paintings, the property of a distinguished collector." If the stock-in-trade of a dealer from London may with propriety be denominated "the private gallery of a distinguished collector," you will not be surprised, on looking further into this precious production, to find how it abounds with the greatest names known to Art—they are indeed "as plentiful as blackberries"—nor at the eloquent and high-flown descriptions that would not disgrace the pen of a George Robins.

It seems that a proportion of these "first class pictures" were at one period the ornaments of the most renowned galleries—"No. 18 was formerly at Fonthill," "No. 20 is from the collection of Lord Radstock," "Nos. 30 and 34 are from the Soult Gallery," "No. 46 was formerly the property

of Lucien Bonaparte," "No. 47 belonged to Prince Poniatowski," and "No. 49, Rubens's celebrated 'Garden of Love,' is from the Duke of Mantua's collection;" No. 43 is from the celebrated *Truck-station Gallery*—a gallery of which I must own my ignorance, as well as of No. 42, from that of the *Marquis of Beeli*, and No. 62 from that of *Earl Moyna*.

Now I do think that this is a most deplorable state of things. Here is a catalogue, drawn up and deliberately published to the world, expressly calculated to mislead and deceive the public. If men are permitted to act thus with impunity, what, I would ask, becomes of our boasted superior morality? I am, &c.

A CONSTANT READER.

Sheffield, Oct. 13, 1842.

[If people will be cheated with their eyes open, we must say they deserve no sympathy. A person, who will buy for a few pounds that which purports to be worth as many hundreds, must either be a rogue himself, or know that he has a rogue to deal with. Such cases as this to which our correspondent refers are of weekly occurrence: we saw, not many months ago, a collection of "ancient pictures by the great masters," consisting of twenty works offered by a dealer for a hundred pounds—any one of which would, if genuine, have been worth the hundred—a fact of which the dealer was of course fully aware. Several of them were pompously marked with the honoured names of the painters, upon whom they were forgeries. We have heard several singular anecdotes of forgeries of pictures—modern as well as ancient—and are endeavouring to collect a budget of them, which we shall hereafter publish; some of our correspondents may add to our gathering.]

#### GERMAN COMPLIMENTS TO BRITISH ART.

We know not whether our readers will be most amused or angry upon perusing the following singular document; it professes to be a criticism on the latest Exhibition of the Royal Academy, and is published in the "KUNST BLATT"—the great oracle of Art throughout Germany. We should have taken no notice of so miserably shallow a production, but that the journal in question is usually entitled to high respect, and the editor of it has acquired fame not alone in Germany, but in every part of Europe. The name of KUGLER will be accepted as a sufficient guarantee for the integrity of opinions circulated in a journal under his control; and no doubt on the continent they will consider that this tissue of abuse, without a single redeeming point, has received his sanction and approval. He is therefore, in a great degree responsible for the false notions he has assisted to pass current; and must at least bear his accusation, as an "accessary after the facts," of gross ignorance, injustice, and calumny: to take no note of the illiberality and want of generosity—a total absence, or concealment, of truth—that pervade the whole article.

The author of the criticism is Dr. Henry Merz—a name unknown to us and to persons within our reach, who are more familiar than we are with the writers of Germany. Before we offer any observations upon his "Report" to his countrymen, concerning the capabilities and achievements of the artists of Great Britain, we shall print a translation of it. After giving the numbers of the works—in their several classes—exhibited at the Royal Academy in May last (which by the way contains two or three striking errors, although the writer took ample time to concoct his article, the paper in which it appears bearing date the 23rd of August), Dr. Henry Merz thus proceeds:—

"We shall make a few remarks as to the spirit and degree of development Art has attained in England, before speaking of the merit or demerit of the works themselves.

"It is not uninteresting to observe, in the descriptions in the catalogue, with what accuracy it is pointed out, that the figures represented are really the true portraits of the persons designed. So especially in two large pictures, the not very fortunate one of 'The Trial of Charles I. in Westminster Hall,' by H. Fisk, No. 434, and 'The Heroes of Waterloo,' by J. P. Knight, No. 156. Of the first it is observed, that the portraits are all collected from private sources, and from the best authorities. The last gives the names of thirty generals and officers, the guests of the Duke of Wellington on the anniversary of the Battle of Waterloo, with all their titles and dignities. It is thus the English public

learns to reckon by number and measure; and the ideal becomes if not an object of horror, at least it is considered idle and useless talk.

"On this practical ground there is small space for Fancy; reduced and withdrawn into the every-day work of life, there is no room for her nor time for her in the real world: a wise man can employ his time better, so a wise man resigns the idleness of fancy and imagination."

"Thus goes, on one side, the prosaic sober course of trade and bargain; on the other hand imagination is sometimes lost and overwhelmed in airy dreams and empty sensibilities."

"Thus the art of painting, whose soul is fancy, becomes either a prosaic copy of materials laid before her, or if she creates, it is in a strange whimsical style without form or repose."

"The collection of paintings, like the history of painting in England, generally, offers no indication of a world-important and man-ruling idea, expressed in a complete and elevated manner."

"There is no clearness nor freedom of invention, no rich exercise of creative fancy, there is nowhere one great free production; but all are either timid, constrained reminiscences, or else they are intoxications of imagination, compared with which the wildest productions of the French romantic school have sense, form, and strength. To this is joined the coquetish sentimentality of the English school."

"It sounds strange, yet it is true, that the people, from among whom a Shakespeare came forth, can show no work in the pictorial art in which a free, lively imagination has given clear expression to an important thought. There is wanting to them in this art, a substantial agent, a living ideality, a soul."

"Even where a creative fancy in Art exists, there is wanting the power of realizing it; there is wanting just observation, true living study. The eye of the mind must see through the eye of the artist; the spiritual glance must look through the bodily eye, and go first to seek the mystery of life in the world around. To the want of ideality is joined the want of the other agents of Art, reality and objectiveness."

"In reproducing objects materially, the English artists show remarkable want of power, strange peculiarities, naive individuality, and vain repetition."

"A few examples will convey our proposition.—H. Geddes intends, in No. 159, to paint a 'Grecian Maiden at her Toilette,' he has merely painted an English miss. 'The Bayadere,' by J. B. Solomon, No. 16, is no further from London. Instead of a peasant youth this pencil can only produce a little fair-haired, rosy-cheeked, long nosed, and smiling young gentleman. Almost everywhere, there is a want of just character and living nature; yet more deficient are the more formal productions in drawing, colouring, and drapery."

"So wanting are all the elements of the technical parts of Art, that it is difficult to imagine how for these 74 years the Royal Academy has maintained its existence and its exhibitions. If they were to choose for their motto the passage of Symmachus, 'Omne quod in cursu est viget,' it should be translated, 'Not all things that continue their course advance.' Yes, gold cannot command everything. The Royal Academy has not yet established a school for very young pupils; they may be permitted to despair of the call of English genius to the art of painting. Have the gentlemen of the Academy themselves, this year, exhibited a single work of Art which is not so deficient in drawing, in style of drapery, and scholar-like colouring, that the lowest pupil at the Dusseldorf Academy would be ashamed to place it before the eyes of the public. Let any one contemplate the 'Eve' of G. Patten, No. 245; in every part there is want of drawing, weak flesh tints, want of execution. The 'Nymph Bathing,' of C. Duncker, stiff, false drawing, really frightfully painted. Further, the disgusting 'Bacchante' of S. Drummond, No. 311, taken from the best journal of the fashions, and say if your judgment is not a temperate one. Opaque, dirty, lead coloured, chalky carnations; no chiaro scuro, no modelling nor roundness, no toning of tints, no melting, no depth, no clearness, no harmony of colouring, flat, base as if rubbed over with a sponge; where the colouring should be bright and strong, there it is the most injudicious, like a French smatterer,—such is the 'Sea of Blood,' which J. M. W. Turner, the academical, undertook to paint. Subjects without selection or care; the domestic and familiar accessories to these confined representations of men, yet more negligent and hencious; plants, foliage of trees rather daubed than painted; nowhere study, industry, or finishing; glare without brilliancy, bustle without spirit; in a word, boyish slovenliness: this is the rule. Compare with this the spirit, and life, and power, in the spectacle pieces of the French romantic school, or the conscientious prodigality of technical Art attained by earnest study and unwearied perseverance in the finished productions of our German school. M. Waagen, in his work on 'Artists and Works of Art in England,' says, 'English Art is without technical ground-work, and it has no living, high spiritual direction.' This is proclaimed by every inch of canvas in the exhibition more or less loudly. Fortunately for the German critic, he can find even in England a judgment expressed on the miserable progress of Art; and we quote, with satisfaction, these words from the 'Edinburgh Review':—'England is only beginning to find how far she is behind in architecture, in painting, and in sculpture; in short, in all the Fine Arts.'

"Now, let us go nearer to see how the spirit of English Art expresses itself—only the more important works, by no means the exhausting sight of an exhibition of which the reader cannot judge, for to examine well the works of Art which cover the walls from the floor to the roof, the reporter must use his knees and a ladder.

"Among the historical representations there is not one of decided merit; they all fall in the great elevating power which, by a clear expression of the soul, attracts all the world towards it.

"Theatrical common motives, empty pathos, stiff attitudes, constrained and scattered composition; no depth of character, no style in the lines; tinlike or crushed draperies; bad colouring everywhere—these are the pretensions of the picture by J. R. Herbert, 'First Introduction of Christianity into Britain,' No. 11. No. 108, 'Belshazzar,' H. Boughton, is the complete head of a monkey; as bad is S. Drummond, 'The Wreck of the White Ship,' so is R. B. Haydon, No. 236, 'Mary Queen of Scots when an Infant,' &c.; and 'Edward the Black Prince,' &c., No. 404. Daniel MacIsc, the academician, No. 69, 'The Play Scene in Hamlet'—theatrical composition untrue, cold, gloomy colouring, quite mistaken chiaro scuro, and superficial execution. No. 71, 'Ophelia,' R. Redgrave. This is better; here is expression and feeling, but careless in details, and the whole wants repose. No. 491, 'King Alfred sharing,' &c., W. Simson. The woman and child are rather coquettish. No. 548, A. Egg, 'Cromwell discovering,' &c. Two pictures by W. H. Furne, No. 441, 'The Christening of a Jewess,' and 'The Marriage,' &c., No. 1211, show excellent study. No. 485, 'The Covenanters' Marriage,' A. Johnston (the ceremony in the open country), is for composition, colouring, and execution, perhaps the best.

"The sentimental pencil appears next. No. 94, 'Dorothea and Don Quixote,' H. Le Jeune; No. 95, 'Dorothea,' &c., T. Uwins; No. 92, 'Poor Maria,' &c., by the same; 'Margaret alone,' &c., No. 389, J. Poole, disagreeable; No. 206, 'Maria,' &c., J. G. Middleton. The scene in 'Paul and Virginia,' where the body of Virginia, already begun to putrefy (at least according to the painter), is thrown by the sea on the shore, and found by Domingo, by H. J. Townsend, No. 369, is not more disgusting than 'The Death of Romeo and Juliet,' No. 535, by Pickersgill. Juliet lies with her lead-coloured face across the ground; the mouth is stiff and without expression; the colouring everywhere bad.

"Yet more unfortunately are religious subjects treated. 'The Magdalen,' No. 6, W. Etty; No. 146, F. Danby; No. 174, T. L. Houlton; are not more sweetly distorted and coquettish than 'Faith, Hope, and Charity,' No. 84, by H. Howard. No. 207, J. Phillips, 'Innocence,' a little miss with a lamb; and No. 319, the insipid 'Madonna and Child' of Miss Emily Schmack. Crude and affected is the 'Hagar' of W. H. Geddes, No. 366; and disagreeably coquettish the 'Child Samuel,' &c., No. 315, by J. H. Wheelwright. H. B. Smith, No. 371, has painted 'Ruth and Naomi,' portraits of a lady and her daughter; at least more presentable is the picture by W. Collins, No. 294; and some style is in the drawing of that picture by J. Bridges, No. 1208, 'Joseph's bloody Coat brought to his Father,' and excellent study is shown in No. 379, by P. Williams, 'The Convalescent.' Of Biblical subjects we have 'Aaron staying the Plague,' No. 294; 'The Adoration of the Magi,' No. 397; 'Christ blessing the little Children,' No. 399, by F. Howard, have no trace of religious dignity or holy earnestness. 'The Flight into Egypt,' by J. Martin, is a dawn in a solitary scene, with a singular effect of light. Nowhere is there a high consecration of the spirit to religious subjects.

"What is attained by the pictures 'de genre'? In this exhibition there are many, and almost in all there is a want of a clear view of nature and unconstrained humour. The following rise a little from among the mass, although not finished pictures:—'A weary Soldier,' by the way, with a somewhat coquettish woman and a naive child, by J. Goodall; No. 142, 'The Grandmother,' No. 257, 'The going to School,' by T. Webster; No. 181, 'Poor Arabs,' a fine sketch, by W. Müller; No. 295, 'An Italian Widow selling her Jewels,' by Severn; No. 491, 'Moses going to the Market,' from 'The Vicar of Wakefield,' by Stonehouse; Nos. 522 and 524, 'Mischiefs,' T. Woodward; No. 537, 'Who'll serve the Queen?' R. Farrer.

"Among the landscapes are not wanting a small number, that if they do not show much correspondence to the old masters, yet deserve to be placed in the rank of works that require no common talent. Among these we may distinguish, No. 1234, 'A Summer Landscape,' by Roddington; No. 1223, 'Baccarrah,' by R. Dean; No. 1228, 'Corinth,' by Linton; No. 1204, 'A View of the Rhine,' by Stanley; No. 113, 'The Convent of St. Conrado, near Rome,' by Howell; No. 115, 'Evening on the Bank of the Thames,' T. Cooper; No. 180, 'River Scene, Crewick,' 'View of the Scheidt, at Antwerp,' H. Lancaster; No. 264, 'Whitby Pier,' by A. Clint; and lastly, 'Broekhaven on the Zuyder Zee,' Cooke, No. 310.

"In animals and still life the exhibition is poor. Some portraits of favourite horses and favourite dogs are not deserving of much notice. The exhibition wants pulse and life; and only a 'Siesta,' No. 262, by Calcott, the academician, deserves nearer observation. The critic has few words to spend on the 509 portraits: 190 are large, 319 are small. Portraits are the weak side of all exhibitions, especially here, where the want

of originality is great in the heads, still more in the pencils to make a portrait what it should be—an historical picture. Among all these long headed youths, fair haired ladies, misses, and rosy children, the most are done in a spiritless mechanical manner, and certainly often represented with an incredible technical awkwardness.

"The branch of architecture is very rich. The number of edifices, especially churches, excites the talent of this profession. The drawings and plans exhibited, place the English architects above the English painters. But even here closer studies, with the rule, compass, calculation, and object, suit English genius better than the consecration of the pencil to the beautiful. No very remarkable originality is seen in the buildings. Whether in the edifices generally, or in the sacred buildings, we see a varied series of the ancient form, the romantic, the German, and the modern, by which we see how the Anglo-German national style is adapted for churches, schools, hospitals, and other buildings, and is more and more felt to be so.

"Among 53 plans for the new church at Camberwell, only, the greater part are in the romantic and national English style. There are also exhibited various plans for the Exchange and the Houses of Parliament. Among these last is one by the architect, W. Campbell, who, in contradiction to the surrounding buildings (Westminster), has liberally adorned his plan with cupolas, pillars, and Greco-Italian forms in a situation so little adapted for them.

"Among the 143 works of Sculpture, 100 pieces are portrait figures and busts. One of the most able artists appears to us to be W. C. Marshall. Of five works which he exhibits, we may notice No. 1270, 'A Girl with a Broken Pitcher,' No. 1286, 'Eve with her First-born,' but in this the conception is not an elevated one. No. 1287, 'Venus rescuing Eneas from Diomed,' a mere academy piece, theatrically treated. Not more happy is a group of 'The Graces,' T. Loft, No. 1281. There is something coquettish in the 'Prayer' of P. Macdowell, No. 1295. No. 1293, 'A Bacchante,' by L. Macdonald, is better; so is the old Satyr taking out a thorn from a young man's foot, No. 1303; a very fine bas-relief, representing 'Bacchus and Silenus,' is by J. Fillais.

"Further, we do not remark any work beyond the common academical rules and handywork. No soul or spirit passed into the marble, nor a Promethean spark struck by the chisel and hammer of creative artistic power from the patient mass."

Here then is the deliberately recorded Report of a German "Commissioner of Inquiry" concerning the state of the Fine Arts in England: perhaps it would be difficult to work out of a collection of newspaper slanders—if such a thing were collected—so garbled a statement, or one so utterly opposed to TRUTH—opposed to truth in the letter, and still more in the spirit.

We have no right to quarrel, and do not quarrel, with Dr. Henry Merz, on the ground of his opinion. His liking or disliking the productions of our British artists is a mere question of taste; we could scarcely have been justified in expecting the dull and heavy German to appreciate aught that was not as leaden in colouring, as stiff, formal, and inanimate (with but two or three exceptions), and as unmarked by originality as are the productions of his own school—coldly correct, it is true, but seldom enlivening the fancy, touching the heart, or invigorating the soul; borrowing all that is good in conception, all that is grand in invention, and all that is true in execution, from the rich legacy of the old masters; and bringing to bear upon the copied thoughts only such dry and spiritless (however necessary) knowledge as may be picked up by wooden-headed apologies for Genius in academies for teaching drawing:—knowledge that is most essential beyond doubt, but which bears about the same analogy to veritable MIND as the power of computing numbers did to the invention of the steam-engine.

As we have said, we have no quarrel with Dr. Henry Merz because he did not like our Exhibition, and could see nothing but what was unequivocally wretched in the 1409 works of Art he examined in the gallery of the Royal Academy, some time in the month of May last. We know that often the senses have odd appetites; that some eyes derive pleasure only from objects that are black; that some ears prefer the braying of a donkey to the lulling music of the Æolian harp; and that others prefer the scent of a dung-heap to the odour of a bank of violets. We have a homely proverb—"Every one to his liking, as the old woman said when she kissed her cow;" no doubt Dr. Henry Merz was at perfect liberty to be pleased or displeased; he needs no other excuse than that of Shylock, when he preferred "a weight of carrion flesh" to a bag of ducats—"he'll say it is his humour!"

But we protest against this pseudo "Criticism"

upon other grounds. It is written in a most unworthy spirit, and with a deliberate resolve upon falsehood. No one who reads it can hesitate to arrive at this conclusion. In his five or six pages of "criticism" there is no mention whatever made of any of our leading artists, except MacIsc, who is dismissed with an insult—but who has more of the greatest of all the intellectual faculties—INVENTION—than the whole of the German School put together. Not a word of Eastlake—an artist grander in conception and greater in execution than them all; and let them borrow the best of France to eke out the lot. Not a word of Landseer—the German "critic" saw his picture of 'the Sanctuary'—unless it be meant to apply to him the compliment that the exhibition "contained some portraits of favourite horses and dogs not deserving of notice." Not a word of Leslie, nor of Mulready, nor of Calcott, except that one work of his "deserves nearer observation" than some others. Neither Stanfield, Roberts, nor Lee, receive the smallest notice; and Crewick is dismissed with half a dozen syllables of the smallest possible praise. Etty, indeed, obtains a sentence—but only one of condemnation. Of artists who have obtained professional distinction, second to these, there is scarcely one which the "critic" condescends to name; we need not go through the list—it is a long one—of painters, who, in the higher qualities of the Art—however inferior they may be in its more mechanical branches—may be the masters of the masters of all those who "by earnest study and unweary perseverance" have accomplished "the finished productions of the German School."

We have named the British artists—some of them at least—of whom Dr. Henry Merz does not speak: let us see of whom he does say something. There are four or five upon whom he falls foul, with whose existence this critic brings us, for the first time, acquainted. Such as Mr. Dunczer, Mr. Boughton, and Mr. Houlton—painters who no doubt contributed to the Royal Academy; for we find their names in the catalogue; a fact of which we were for a time sceptical. These gentlemen, and Mr. Solomon, Mr. Drummond, Miss Emily Schmack, and half a score others of equal calibre, are selected by him from among the exhibitors to justify his censure upon the exhibition, and to prove his assertions as to the utterly worthless character of the whole mass. While for praise he pursues much the same course, when he does praise; and it appears that Messrs. Furne, Dean, and Howell—painters of whom we never heard until this "criticism" was laid before us—are the artists who are to be considered on a par with the artists of Germany.

This is not simply disingenuous, nor merely unfair: it is a fraud upon his countrymen; a dishonest breach of trust; a scandalous attempt to mislead their judgments by pandering to their vanity and stimulating their self-love.

We say nothing of the insult to this country and to its artists, to which Mr. Kugler has lent the sanction of his respected name. It is to be lamented—chiefly because much good might result from cultivating a kindly feeling and a mutual esteem between the artists of two countries, now more closely united than they have ever been; it is to be lamented also as an outrage upon that high principle which should distinguish men occupied in a high calling—in a pursuit which, above all others, demands generous sentiments; and it is to be lamented especially, as supplying another proof to the world how mean and degraded an intellectual man may become who is willing to sacrifice large and general, to narrow and partial, considerations.

We condemn the example; and shall be the last to follow it. We shall cordially welcome to England the collection of works of Art we are promised from Germany, and as cordially rejoice if it be found excellent.

We may, possibly, recur to this matter next month, and print a translation of the critic's comments upon the Society of British Artists in Suffolk-street; merely for the present observing that, if the acute, discriminating, and trustworthy critic is to be believed, it is far more honourable to Great Britain than the Exhibition of the Royal Academy.



## REVIEWS.

THE ENVIRONS OF LONDON, Part IV. By JOHN FISHER MURRAY. BLACKWOOD AND SONS.

The maps contained in this number of the work are "The River Thames from Hampton to Staines," and the "South-western Railway from Nine-Elms to Weybridge;" and they comprehend the localities described in the text, among the heads of which are Bushy Park, Hampton, Wimbledon, Walton, Kingston, Chertsey, &c., &c.: the plan of the work being to describe the places according to the order of their contiguity, and to embody anecdotes and brief memoirs of persons, the memory of whom associates with the places. We are at Hampton accordingly reminded of Garrick, by a few paragraphs of light gossip about him and his villa, which, although presenting nothing new, are nevertheless agreeable. A cut is given of the villa, of which we believe Dr. Johnson made a remark to Garrick himself, who was showing the place in the pride of his heart, to the effect that such things tended to fix irrevocably the affections of men upon the goods of this world.

There is nothing in a varied course of light reading more winning than Topography, seasoned with the biographical sprinklings which are akin to it; and we envy not the man to whose heart the stones of a country church-yard are voiceless. "We are now at Wimbledon, and we must pause to look about us," says the text before us. The inhabitants of London know little of Wimbledon, save as the modern *pré aux clercs*—the scene of the honourable adjustment of disputes—a sort of trial by powder and shot, somewhat like the trials of the middle ages. When Ali Pacha asked an English guest, wearing a militia uniform, where he had served, the reply was, *ἐπὶ τοῖς Ὑμπερίδοις Κομποῖς*—"upon Wimbledon-common;" but Ali did not seem to remember the battle; nor is it here mentioned, although everything of local interest seems to be touched upon.

There is something highly interesting in the history of all these places, each having at one time or other been signalized by the residence of royal or distinguished persons. The Porch House, at Chertsey, was the abode of Cowley, the poet, whom Pope, in his "Windsor Forest," laments—

"Who now shall charm the shades where Cowley strung  
His living harp, and lofty Denham sung?"

St. Anne's Hill is known as the residence of the late Charles James Fox, to whose memory a cenotaph was placed by his widow in Chertsey church. The number contains numerous woodcut vignettes, many of which are of high excellence.

We shall review this work again—probably introducing some of its wood-cuts—when the volume is completed.

GIL BLAS AND CAMILLA. Painted by T. M. JOY. Engraved by G. ZOBEL. Published by S. HOLLYER.

A clever print, from one of Mr. Joy's capital pictures—of which he has painted many—from the story of Gil Blas. The scene describes the moment when the Lucretia of the tale admires and covets the glittering ring upon the finger of the simpleton. It is full of true character: the engraver has done it justice; the work is wrought with care and finish; and, as we imagine he is young in his profession, this production may be considered as affording safe promise of distinction hereafter.

GUIDE TO THE COUNTY OF WICKLOW.

BELFAST, and GUIDE TO THE GIANT'S CAUSEWAY. Published by CURRY and Co., Dublin.

These little illustrated guides are very neatly got up; and they afford ample information to tourists to the most beautiful and the most wonderful of the scenery of Ireland, a country rich in materials for the artists, to which we hope many of them will bend their steps. It is marvellous, however, how the guide-book makers manage to give us dry details, without ever finding their fancy awakened or their enthusiasm aroused. Here we have every fact worth noting—all needful instruction as to various routes, with exceeding accuracy as to distances—but not a line that may lure the traveller into visiting places so grand and picturesque—the bare thought of which, for a moment makes us long more to be among them than all

these pages put together. The works are from the press of Messrs. Curry and Co., of Dublin, to whom the literature of Ireland is largely indebted.

HIS ROYAL HIGHNESS THE PRINCE ALBERT. Engraved by H. T. RYALL, from a Painting by G. PATTEN, A. R. A. Published by GRAVES and WARMESLEY, Pall-Mall.

This is the large full-length portrait of the Prince, which our readers will recollect at the Exhibition of the Royal Academy in 1841. The picture has since, however, undergone considerable alterations and improvements; and Mr. Ryall has performed his portion of the work with the taste, skill, and judgment for which he is distinguished. It represents his Royal Highness dressed in princely magnificence as a Knight of the Garter; and his fine manly figure, gentlemanly bearing, and kind and intelligent countenance are aptly portrayed. The work is of great size, designed, we imagine, to class with the grand state portrait of the Queen, by Chalon, and as a "companion" to that work it will be an acquisition; for our own parts, however, we should prefer to look at an engraving from one of the exquisite miniatures by Mr. Ross.

TRIBUTE TO THE MEMORY OF SIR CHRISTOPHER WREN. By C. R. COCKERILL, Esq., R.A. Publisher, ALEX. HILL, Edinburgh.

Few publications of modern times are at once so interesting and valuable as this; a "tribute" indeed, to the memory of the great British architect. The issue of such a publication reflects honour upon the enterprising publisher of Edinburgh. It is a collection of the mighty works of the English master of the art, grouped with skill and effect, so as to place each in as favourable a position as was possible; to afford a correct notion of the particular character of each; and to produce an agreeable picture out of a mass of buildings. In the foreground are, Temple-bar, and the several structures of minor size; occupying the middle ground, are the several churches, &c. of London; and in the back ground, towers St. Paul's. It is difficult to conceive the exceeding beauty of the print; the artist has contrived to introduce into it, the most perfect harmony—distributing the various structures so skilfully and judiciously that at first sight every one of them seems to be in its proper place; and, in their happy combination, to form a grand city of noble and graceful structures—such as the imagination may create, or the glorious architect may have seen in his dreams. A finer tribute to genius has never been erected. Truly his works live after him. To the artist of any class this print is a most important acquisition; and equally so to all lovers of the sublime and beautiful. Few have an idea that the works of Sir Christopher Wren amounted in number to 62. They are all introduced into this assemblage—in London, Oxford, Cambridge, and elsewhere. The engraving in line—has been executed by Mr. Wm. Richardson. In this respect also, it is the work of a master. We therefore cordially adopt a passage from the prospectus:—

"This magnificent work, which excited general admiration at the exhibitions of the Royal Academy of London in 1838, and of the Royal Scottish Academy in 1839, embraces, in one gorgeous and picturesque composition, exquisite and correct representations of upwards of sixty public structures, the work of that greatest of British architects, whose memory and genius it is designed to hallow and commemorate; and has been admitted to form one of the most elegant tributes ever paid by living to departed genius."

THE EVE OF THE DELUGE. Painted and engraved by JOHN MARTIN, Esq. Publisher, GILBERT, Sheffield.

This, also, is the publication of a provincial publisher; and affords evidence of a liberal and enterprising spirit. It forms an excellent companion to either of the many fine mezzotint prints executed by Mr. Martin—the designer and engraver. The picture is the property of the Prince Albert, to whom the print is dedicated. There are those who prefer Martin in "black and white" to Martin in colours; here, at least, his brilliant fancy has ample scope; and in poetic conception and fertility of invention he is certainly unsur-

passed, if he be equalled, by any living painter. In this work he has endeavoured to "pourtray his imaginings of the antediluvian world, and to represent the near conjunction of the sun, moon, and a comet, as one of the warning signs of approaching doom." In the distance are the ocean and the mountains; on a lofty promontory is the Ark; in the middle ground are the "forest trees;" and in the foreground are "caverns and tents—the people revelling." Upon a cliff, a group has assembled—Patriarchs and the family of Noah, anxiously gathered round Methuselah, whom, by a poetic licence, the artist has made to live until the "Eve of the Deluge." He is here represented as dying.

THE WIDOW'S SON. Painted by OVERBECK; lithographed by LEON NOEL. Publishers, GRAVES and WARMESLEY.

This is a work of the highest possible merit; and one which it is to the honour of the publishers to have introduced into England. It is a *chef d'œuvre* of the great German painter, copied with fine effect by a competent artist; and to all true lovers of the excellent in Art it will be a rare and valuable acquisition. The story is emphatically told; the figure and expression of the Saviour are admirable—a little less of calm confidence in the assembled group may be desirable; but the drawing is exquisitely fine, and the whole composition reaches very near perfection. We rejoice to find such works increasing among us: they will essentially serve the British artist, and gratify as well as instruct all classes.

ELEMENTARY PERSPECTIVE. By F. J. RAWLINS. Published by TILT and BOGUE.

This work contains six plates, with numerous diagrams and explanatory letter-press. The first three are devoted to parallel perspective, of which numerous examples are given—as of arches in perspective, arches from two centres, circles, &c. The three latter plates are similarly arranged with examples of angular perspective, and explain accidental points and proportional lines; the perspective of pediments or gables, circular fronts, crescents, &c. &c. The work is an abbreviation of what has been, in many instances, expanded into volumes.

HERALDRY OF FISH. By THOMAS MOULE. Published by JOHN VAN VOORST.

We trust that the author of this work will reap from it a reward adequate to the amount of labour which he has bestowed upon his subject, although it appears scarcely a theme of sufficient general interest to create an extensive demand. By diligent and patient research, a mass of information is here collected, comprehending the bulk of piscatorial bearings and cognizances, and among them, of course, the *insignia* of the famous coat which *Slender*, in a boastful humour, multiplies into twelve laces, but which Mr. Moule limits to three. In looking over the "Heraldry of Fish," we are forcibly reminded of the archaic devices to which our ancestors had recourse in professing themselves *armigeri*, so many of these distinctive adoptions being what are termed canting arms, or *armes parlantes*, or pictorial punning on names; and often erroneous and overstrained in their application. Among the simplest instances of these scaly quips, we may mention the arms of the family of Soles—three soles naant; the bearings of Shelley—sable, a fess engrailed between three whelks ore; which remind us of Scarron, who, when he went to Chalons to eat carp stewed in champagne, declared his arms to be—argent three carp naant in pale Champagne.

## TO CORRESPONDENTS.

For permission to study in the Dulwich Gallery, application should be made to S. Denning, Esq., the keeper; and to do so in the National Gallery, we presume, to — Segur, Esq.; in both these places, however, only a fixed number are allowed to study at the same time.

Our correspondent in "Worcester" may be assured that we shall obtain the information he requires as soon as we can.

R. H. must excuse our declining to prosecute the subject of "Vehicles" for a time.

## ARTISTS, PRINTSELLERS, AND OTHERS,

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**THE BLIND BEGGAR;** illustrated by J. Gilbert; engraved by Vizetelly.

**ROBIN GOODFELLOW;** illustrated by R. Dadd; engraved by Green.

**SIR PATRICK SPENS;** illustrated by J. Franklin; engraved by Armstrong.

**GIL MORICE;** illustrated by K. Meadows; engraved by Smith and Linton.

**SIR ALDINGAR;** illustrated by J. Gilbert; engraved by Gilks and Folkard.

**SIR LANCELOT DU LAKE;** illustrated by E. Corbould; engraved by Smith and Linton.

**KING ARTHUR'S DEATH;** illustrated by J. Franklin; engraved by Green, Nicholls, Williams, &c.

**THE HEIRE OF LINNE;** illustrated by E. M. Ward; engraved by Bastin.

**LORD SOULIS;** illustrated by R. Mc Ian; engraved by Smith and Linton.

**LORD THOMAS AND FAIR ANNET;** illustrated by H. T. Townsend; engraved by Folkard, Branston, &c.

**FAUSE FOODRAGE;** illustrated by T. M. Joy; engraved by Miss Williams.

**GENEVIEVE;** illustrated by J. Franklin; engraved by Armstrong and Nicholls.

**FAIR MARGARET AND SWEET WILLIAM;** illustrated by H. Warren; engraved by Jackson.

**THE BIRTH OF ST. GEORGE;** illustrated by W. B. Scott; engraved by Folkard, Vizetelly, and Armstrong.

**THE MERMAID;** illustrated by J. Franklin; engraved by Green, Nicholls, Branston, Walsley, &c.

**LORD ULLIN'S DAUGHTER;** illustrated by E. Corbould; engraved by S. Williams and J. W. Whimper.

**SIR AGILTHORN;** illustrated by Redgrave, A.R.A.; engraved by Walsley, Bastin, Branston, &c.

**JOHNIE OF BREADISLEE;** illustrated by Sibson; engraved by Linton.

**THE DOWIE DENS OF YARROW;** illustrated by J. Franklin; engraved by F. Branston and E. Evans.

Each ballad is preceded by two pages, giving its history, and supplying such information concerning it as the Editor has been enabled to obtain. Into these pages are introduced, generally, the airs to which the ballads are sung; and any pictorial illustrations that may serve to explain the text.

Each ballad is illustrated by one artist, and in every instance the design is drawn by him on the wood; and the work thus exhibits examples of the genius of a large proportion of the most accomplished artists of Great Britain.

The supremacy of our English engravers on wood is universally admitted: this important department of the Work has been entrusted only to artists of acknowledged skill and eminence; and the whole of the illustrations of a ballad have been confided, as far as possible, to one engraver.

The aim of all parties engaged in the production of the Work has been to render it worthy of the Country and of the Arts.

London: J. How, 132, Fleet-street.

**MR. T. R. DAVIS, well-known as an ANIMAL PAINTER, having received, during 30 years' experience, the Patronage of the Nobility, wishes to give Private Tuition to any Gentleman who may feel desirous of receiving instruction in that Branch of Art.**

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**L'ALLIANCE des ARTS, rue Montmartre, No. 178, Paris.**—Administrators, M. A. Walois; Directors, Messrs. Paul Lacroix (Bibliophile Jacob), for Books; T. Thoré, for Pictures; Judiciary Council, MM. Bouclier, Notary; E. Lacroix, Solicitor; Philip Dupin, Barrister; Bataillard and Commandeur, Appraisers; London Correspondent, Mr. Joseph Thomas, Finch-lane.

Objects of the Society:—The purchase in whole or part of libraries, picture-galleries, collections of art, &c., valuation of such collections, preparation of catalogues, simple, descriptive, and classified, by persons of the highest reputation in each department; publicity in the French, English, and other journals, as also in the Bulletin de l'Alliance des Arts; direction and care of sales by auction; commission for the guaranteed purchase at public sales of books, paintings, objects of art, &c.; exchange of these objects by private contract between individuals and public collections in France, England, and other countries.

**TO NOBLEMEN, GENTLEMEN, AMATEURS, and COLLECTORS of PAINTINGS, RARE BOOKS, and WORKS of ART.**—The following CATALOGUES, prepared by the Directors of the Alliance des Arts, rue Montmartre, Paris, may be obtained gratis, on application to Mr. Joseph Thomas, No. 1, Finch-lane, Cornhill, London; others are in course of formation:—Catalogue of the Numismatist and Archeological Library of the late M. T. E. Mionnet, conservator of the cabinet of medals in the King's Library, member of the Academy of Inscriptions and Belles Lettres, author of the Description des Médailles Antiques, &c.; catalogue of drawings, by the great masters of Italian, Spanish, German, Flemish, Dutch, and French schools, from the cabinet of M. Villenave, member of several learned societies. The particulars as to place and time of sale are attached to the catalogues.—Le Bulletin de l'Alliance des Arts is published on the 10th and 25th of every month, and may be subscribed for at 12s. per annum, with Mr. Thomas.

**NOTICE.—PATENT RELIEVO LEATHER HANGINGS and CARTON-TOILE OFFICE,** 52, Regent-street, next to the County Fire Office.—The Nobility and Public are respectfully informed, that our Works of Art in the PATENT RELIEVO LEATHERS, the CARTON-TOILE, &c., can henceforward only be obtained from the Firm of F. LEAKE and CO., 52, Regent-street, where an immense number of Designs are constantly on view and sale, and Patterns of the most beautiful descriptions for Hangings of Rooms, Cornices, Friezes, Arabesques, Panels, Caryatides, Foliage, Patterns, Busts, Mouldings, Book Covers, Album Covers, Screens, &c., &c., in every style of Decoration, and for every possible use to which ornamental leathers can be applied, and at a considerable reduction in price. We beg to notice, that this Firm only will continue to receive monthly from us all new Patterns and Designs in our manufacture.

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HB. Middle tint.

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## WEST-RIDING ART-UNION.

THE extraordinary popularity and success which have attended the transactions of the Society, denominated "THE ART-UNION," in this country; the great benefit derived from its operations, both to Art and Artists; the talent which it has been the means of eliciting and fostering, and the feeling for Art which it has caused to be engendered in many cases, and in many others improved; the liberality with which it has been supported, and the various channels that have by its agency been opened for compensating the labours of British Genius; stamp this Institution as the most important existing evidence of the rapid growth of a taste for Art in this Kingdom.

It was, indeed, a happy idea, that a trifling individual subscription might accumulate a fund sufficiently large to purchase annually some of the best productions of the English School of Painting, the chance of possessing which should be within the power of every supporter of the Institution, at the same time that he had a certainty of an equivalent for his contribution, in a specimen of Graphic Art well worthy of acceptance: to the full value, indeed, of the amount of his subscription.

Under these circumstances, and with the view of rendering the advantages of the system above adverted to more directly available to his townsmen and others, Mr. GILBERT begs to announce that he has made arrangements for establishing an ART-UNION for Sheffield and the West-Riding. In embarking on an enterprise of so arduous a character, he ventures to solicit the support and co-operation of his Friends and the Public, confident that his plan offers advantages which merit their especial notice.

In the first place, without wishing to say anything to the prejudice of the Institution in London, the general scheme of which it is his intention to adopt, so far as circumstances will admit, he would observe that those subscribers to the West-Riding Art-Union who may happen to be Prize-holders, will be enabled to select Pictures without either having to incur the expense of a journey to London, or to delegate their choice to a Committee; who, however competent they may be to judge of the merits of Pictures as Works of Art, cannot be expected to suit the particular tastes of individuals for whom they may be commissioned to select, both as to style and subject, so exactly as the individuals themselves. Secondly, every Subscriber of One Guinea will, in addition to the chance of obtaining a Painting, receive an Engraving of such excellence, as will, it may be confidently asserted, very far surpass any of the Art-Union Plates which have been hitherto issued. And thirdly, all the Subscribers will receive their Plates immediately on the payment of their respective Subscriptions, instead of having to wait for them eight or twelve months, as is the case in similar Institutions. To this important feature of his plan Mr. GILBERT begs to direct especial attention: it is one which cannot fail to give universal satisfaction, inasmuch as the subscribers will be at once enabled to estimate the value of the work procured, which, to say the least, will be equivalent to the Guinea he subscribes; and at a subsequent and not distant period, he will have, in addition, the chance of obtaining a Painting by some eminent British Artist, selected by himself, of between the value of Ten Guineas and Two Hundred Guineas.

With reference to the Paintings to be submitted for competition, Mr. GILBERT begs to state that he has peculiar opportunities for obtaining from artists in London and elsewhere a number of Works of first-rate excellence, and of varied subjects and styles, for exhibition and selection; moreover, he wishes to be distinctly understood that Prize-holders will not have particular Pictures allotted to them, but that they will be allowed to select for themselves to the amount to which they may be entitled upon the drawing. The number and amount of Prizes will, of course, depend upon the amount of money to be subscribed. The Pictures will be submitted to Public Inspection at Mr. GILBERT'S "REPOSITORY OF

THE FINE ARTS," in the New Public Building in the Court opposite the top of Chapel Walk, Fargate, Sheffield, as soon as possible after the removal of Mr. Danby's Painting of 'The Opening of the Sixth Seal,' which is now exhibiting. The Drawing is intended to take place in the MUSIC-HALL, Sheffield, under the superintendence of a Committee, to be elected for the purpose on some day to be hereafter determined upon. In the meanwhile Mr. GILBERT begs to state, that it will be his object to conduct the undertaking on such spirited, and at the same time equitable and honourable, principles as will ensure for him the confidence and good opinion of all those who may favour him with their support.

Until the Opening of his Repository, in Fargate, Subscribers' Names will be received at his Book and Print Establishment, Eyre-street, corner of Charles-street. For every Guinea subscribed, parties subscribing will receive, at their option, a copy of Watt's splendid line engraving, after Leslie, R.A., of 'May Day in the Reign of Queen Elizabeth,' or the mezzotint engraving by Lucas, after Isabey, of 'The Return to Port.' These Plates, it may be asserted without fear of contradiction, have never been surpassed in their respective styles by any that have yet been published. As the Plates will be delivered when the Subscriptions are paid, Mr. G. would impress upon those parties intending to subscribe the advantage of sending in their Names at as early a period as possible, in order to secure the best impressions. In order to convey to the Public some idea of the high character of the Engravings, Mr. G. may state that he has been honoured by receiving, in the course of a few days' stay in London, the Names of upwards of Fifty Subscribers, many of whom are eminent for their taste and skill in connexion with the Fine Arts. Subscriptions are received in London, by Messrs. GRAVES and WALMSLEY, Print Sellers to the Queen, Pall Mall; Mr. JAMES BORN, Bookseller, King William-street; Messrs. A. H. BAILY and Co., Publishers, 83, Cornhill; and Mr. How, at the Office of the "Art Union," 132, Fleet-street.

Mr. G. begs to state, that he has already made arrangements for receiving Pictures for his West-Riding Art-Union, from the following eminent artists:—

W. Allan, Esq., R.A.  
W. Brigstock, Esq.  
W. Brockedon, Esq.  
A. Clint, Esq.  
A. Cooper, Esq., R.A.  
T. S. Cooper, Esq.  
Ed. Corbould, Esq.  
T. Creswick, Esq.  
R. B. Davis, Esq.  
A. Frazer, Esq.  
H. Gastineau, Esq.  
S. A. Hart, Esq., A.R.A.  
B. R. Haydon, Esq.  
J. F. Herring, sen., Esq.  
T. B. Howard, Esq.  
T. M. Joy, Esq.  
W. B. Kearney, Esq.

Edwin Landseer, Esq., R.A.  
John Martin, K.L.  
R. P. McLan, Esq.  
D. M'Cline, Esq., R.A.  
H. P. Parker, Esq.  
J. B. Payne, Esq.  
D. Roberts, Esq., A.R.A.  
W. Salter, Esq., M.A.P.  
W. Shayer, Esq.  
C. Simson, Esq.  
J. Simpson, Esq.  
C. Stanfield, Esq., R.A.  
F. P. Stephanoff, Esq.  
H. J. Townsend, Esq.  
J. Ward, Esq., R.A.  
W. E. Ward, Esq.  
and others.

In addition to these remarks, Mr. GILBERT presumes to direct attention to the fact that the County of York—the largest, and it may be said the wealthiest of the English Provinces—is peculiarly calculated to give prosperity to the establishment of an "ART-UNION" Society. It is indeed matter of astonishment that Yorkshire should have been so long without one, while they have flourished in so many other counties; and he calls upon his friends and the Public generally, to remove this reproach from their County.

## MR. GILBERT

Has the honour to Announce, that he is about to Publish immediately a most Splendid ENGRAVING, by JOHN MARTIN, K.L., from his Original Picture of 'THE EVE OF THE DELUGE,' in the Possession of His Royal Highness Prince Albert, which is to be Dedicated to His Royal Highness by his express wish. Price to Subscribers:—Proofs before Letters, £3 3s.; Lettered Proofs, £2 2s.; Prints £1 1s.

A Proof Impression may be seen, until the Opening of his Repository in Fargate, at J. G.'s Establishment in Eyre-street, Sheffield. As the Plate will be delivered in the strict order of Subscription, an early Application will be necessary to secure the finest Impressions.